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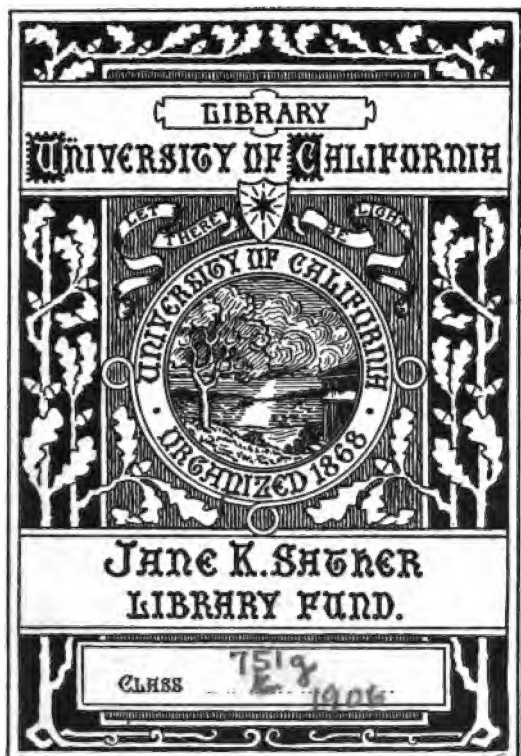
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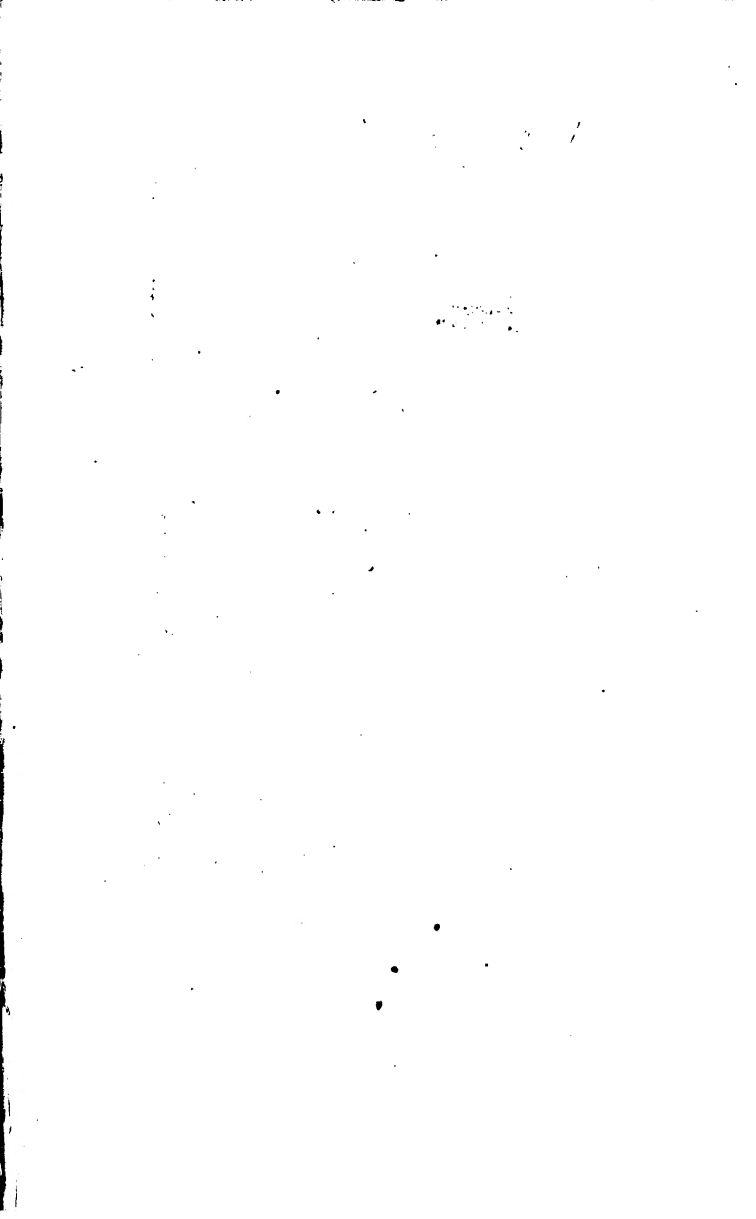
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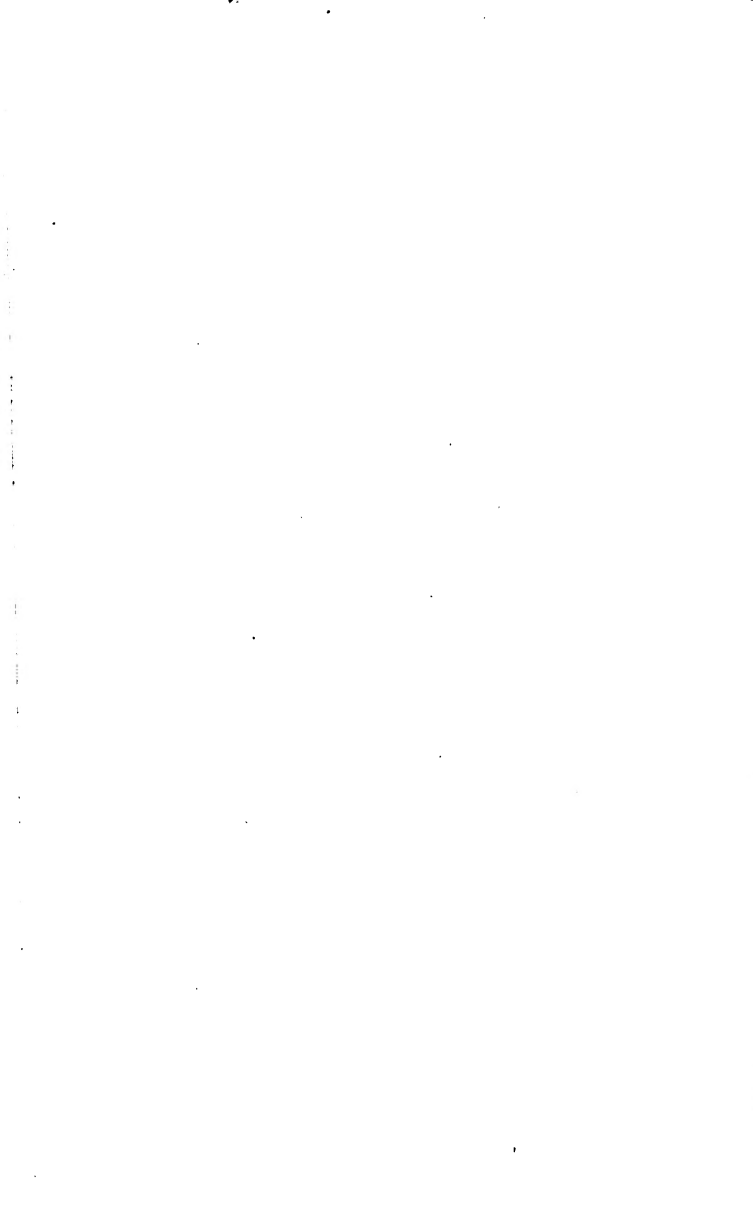




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Edited by
Professor T. G. TUCKER, Litt.D.

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THE FROGS OF ARISTOPHANES



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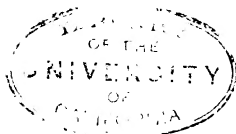
FROGS OF ARISTOPHANES

EDITED WITH INTRODUCTION, COMMENTARY
AND CRITICAL NOTES

BY

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PREFACE

THOUGH it is hoped that the present edition of the *Frogs* may be found to contribute to the exegesis and criticism of the play in a sufficient measure to deserve some attention from scholars, its aim is primarily educational. For that reason a few lines or short passages are omitted. Fortunately but little textual innovation is anywhere needed, and the critical notes have been reduced to the smallest workable compass. Such novelties of interpretation or reading as are offered have been presented with as much simplicity as I could command. A paedagogic work, it may be assumed, is no place for encyclopaedic display.

It is now generally recognised that, if classical studies are to retain their due place in liberal culture, it will be necessary to lend to them in their earlier stages something more of human interest than was formerly imparted. The *Frogs*

is a play which from the nature of its contents, the liveliness and variety of its humour, and the comparative ease of its vocabulary, is excellently suited for the reading of sixth-form students and undergraduates. Certainly no comic masterpiece could better serve as an introduction to the study of that form of Greek literature. But while to neglect a rigorous grammatical training is to encourage flaccidity of the mental sinews, grammar must go with reasonable historical comprehension, literary appreciation, and as much mental visualisation as may be possible. The present work, therefore, attempts not only a due consideration of the language, but also exegesis of the play as a live creation of wit and humour presented in an actual theatre, before an actual audience of intelligent and rather critical people.

The question which an editor presumably asks himself is, "what should I have liked to be told—or what would it have been desirable for me to be told—when I was myself at the educational stage for which this book is intended?" and that query he can only meet to the best of his judgment. It is in answer to this question that the sections of the Introduction dealing with comic metre and language have been included.

The matters there contained are of course familiar to all advanced scholars, and may be regarded as elementary. But average experience would probably confess that they have often been picked up later in life than they ought. That they should be known by all students who approach Aristophanes is undeniable; but it is equally undeniable that many of them are commonly not then known. Had I been aware of any place accessible to the average student in which they were set forth with due brevity, this book would have been content with a reference thereto.

The section of the Introduction dealing with the Mysteries is reprinted with very slight alterations from the *Classical Review*, where the argument that the Lesser, and not the Greater, Mysteries are concerned was accepted by the high authority of Dr. Jane Harrison. It is hoped that the clarification of the turbid arrangement at vv. 1437 (= 1442) sqq. may find a measure of approval, and that some consideration may be merited by such interpretative suggestions as are made at vv. 1202 sqq., 185–187, 194, 308, 320, 377, 607, 653 sq., 657, 684 sq., 708 sqq., 750 sqq., 791, 875 sqq., 903 sqq., 906, 965, 1133, and elsewhere.

In preparing the book I have necessarily derived help from the work of Thiersch, Fritzsche, Koch, Blaydes, van Leeuwen, and Merry. I have also found profit in Prof. Murray's translation of the play, Rutherford's *Scholia Aristophanica*, and Mr. Starkie's edition of the *Wasps*. I regret that I could not see the work of Mr. Rogers till my own was printing. Had the late Mr. R. A. Neil lived to edit the *Frogs* there would probably have been no real room for anything further for the next generation.

THE UNIVERSITY OF MELBOURNE,

October 1905.

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INTRODUCTION

A. DATE AND MOTIVES OF THE PLAY

THE *Frogs* of Aristophanes was produced at the Lenaea (i.e. early in February) of the year 405 B.C. and won the first prize on that occasion. Phrynichus was second with his *Musae* and Plato third with a *Cleophon*.

Apart from the primary purpose of the play as an entertainment for the theatre-going public, it possesses other aims usual with the Old Comedy. The comic drama of the fifth century assumes as within its province the caustic treatment of all kinds of social, political and artistic questions of the hour. This it does with no merely humorous intention, although it goes without saying that the manner of presentation must always seek the true aim of comedy, which, according to Aristotle, is τὸ γέλοιον, or the presentation of τὸ αἰσχρόν (in its wide sense) on the ludicrous side. With the Old Comedy the laughter of the audience (τὸ θέατρον) is, however, not solely an end in itself; it is provoked by ridicule applied as one of the most potent of social correctives. There is of course in this, as in any other, comedy a proportion of what is simply good-natured banter,

which commentators are apt to interpret too literally ; but for the most part the ridicule, sarcasms and scurrilities are seriously meant and are prompted by strong feeling, be it political or aesthetic partisanship, or, as one is sometimes driven to suspect, sheer personal animus. Banter, repartee and personalities of the kind known as *γεφυρισμός* formed a recognised and privileged part of the festival of Dionysus in general, and it was not strange that they were also introduced into that portion of the festival which took place in the theatre. Nor is it strange that the comedians should claim privilege or expect the victim *κωμωδηθεὶς ἐν ταῖς πατρίοις τελεταῖς ταῖς τοῦ Διονύσου* (v. 368) to bear their onslaughts, as Socrates is said to have borne that of the *Clouds*, with as good a grace as possible. Even the gods (like Dionysus in this play) did not ask to be spared. Between the various comic dramatists who competed from year to year there was scarcely a citizen of any public prominence, pronounced peculiarity, or reprehensible character, who could expect to escape his turn of comment or caricature. Aristophanes, indeed, prides himself on leaving alone the *ιδιώτης* (v. 459), but there were few Athenians who were absolutely *ιδιώται* in the sense that they were neither brought officially, nor in some way brought themselves, under public notice. Had the comedians been of all parties and views, and had their works all survived, it would probably have appeared to the casual modern reader as if the whole population of Athens deserved the verdict passed by the king of Broldingnag on the world described by Gulliver. The more philosophic student would, of course, realise that comedy is not on oath, and that the

function of caricature is to caricature. As it is, we possess, besides Aristophanes, only fragments of his contemporaries, and the reader has been too ready to take the word of the prince of comedians as if it were sober historical record. When he appears to be supported by the remains of other comic writers, or by what we learn of their work, it is not sufficiently remembered that the comedians belonged in the main to the same class, swayed by the same motives, and that the purpose of all alike was to ridicule such persons or proceedings as seemed most open to ridicule from their point of view. And among these the prominent politician and the propagandist are always fair game.

The *Frogs* is not only, as the Greek preface puts it, a highly entertaining drama τῶν εἰς πάντα καὶ φιλόλογως πεποιημένων, but it plays its full part in the political and aesthetic purposes above mentioned. To understand the piece we must understand both the political and literary position of the moment, and we must also comprehend the attitude of Aristophanes himself as partisan and critic.

The last year had witnessed the death of the two younger members of the great tragic trio. Euripides, who had retired from Athens in 408 B.C. to the court of the Macedonian Archelaus, died early in 406 B.C.; Sophocles followed at the end of the same year. There was left no poet worthy to supply their place, and tragedy was now in much the same position as that of English poetry after the demise of Tennyson, Browning and Matthew Arnold. Of the numerous 'minor poets' with pretensions to succeed the great masters, Agathon was apparently

acknowledged to be the best. He had won success (416 B.C.) even during the vogue of Sophocles and Euripides, but except for odd fragments and the information given by Aristotle that he was the first to invent an entirely fictitious tragic plot, and that his choric lyrics were often mere interludes, we are in no position to judge of his creative and other artistic powers. But, whatever his merits, he had now retired, as Euripides had done, to a quieter abode in Macedonia. Iophon, the son of Sophocles, enjoyed repute, but there was much doubt as to the extent to which he was dependent on his father's help. Xenocles and other composers appear to have been little more than poetasters, although Xenocles had to his credit a victory over Euripides in 414 B.C.

Such was the position of the tragic drama when the time came for Aristophanes to present his comedy for the Lenaea of February 405 B.C. The new tragedies must be forthcoming in a few weeks at the Great Dionysia, and among the competitors (who were presumably known already) would necessarily be writers whom the comedian held in lively contempt. The moment was an eminently suitable one for a piece with such an argument as that of the *Frogs*. (But to deliver a number of shrewd blows at the various tragic aspirants is only a minor part of the object of Aristophanes. With higher purpose he prepares to employ his wit in correcting or directing taste itself. And for this end he devises a trial and a judgment of the respective merits of those two great masters who were most completely opposed to each other over the whole field of tragic art—Aeschylus and Euri-

pides. Though without any studied formality, Aristophanes virtually anticipates the analysis which Aristotle makes of the elements of a tragedy, namely the plot (ὁ μῦθος or τὰ πράγματα), the characters (τὰ ἥθη), the thought (ἡ διάνοια), the language (ἡ λέξις), the music (ἡ μελοποιία), and the scenic effects (ἡ ὄψις). To his mind Euripides was not only inferior to Aeschylus, but also a prophet of false taste, in all these elements. Aristophanes does not, indeed, regard the elder master as perfect, especially in the matter of lucidity of language and variety of music; but in Euripides plot, character, thought, language, music and scenic presentation all alike tend to be undignified, trivial, repellent to sound taste, moral and aesthetic. There is free and humorous criticism of Aeschylus by Euripides, and much of this must be taken as representing the actual opinion of the comedian; there is more fiercely humorous criticism of Euripides by Aeschylus, and of this the earnestness is beyond all doubt. For comic purposes it would obviously never have done to pit the perfect writer against the imperfect. Both art and interest required that the 'forensic dispute' (ἐλεγχος) so beloved by an Athenian audience, whether in tragedy or comedy, should admit of strong argument on either side, and there could be no such dispute if the one side were flawless. Some have hurriedly suspected that this is a reason why Sophocles is not brought into the dispute. But Aristophanes unequivocally places Sophocles below Aeschylus, and therefore cannot have regarded him as perfection. The explanation of the 'sitting out' of Sophocles is surely not so far to seek. A triangular contest is manifestly unmanageable; Sophocles does not offer

the same uncompromising contrast of the old school with the new; the smoothness of his genius leaves no conspicuous handles for the humorous caricature to which the more massive but less finished genius of Aeschylus lends itself. Moreover, the character of Sophocles (v. 82) made him the sort of man whom the comedian had no desire to caricature immediately after his death. But a more obvious consideration is that (as the dates would show) the *Frogs* was already in process of composition, that at least it must have been designed, before the actual decease of Sophocles. The allusions to Sophocles are all of the kind which could easily be incorporated or added without disturbing the original conception of the piece.

Having adopted the notion of holding a trial of the respective representatives of tragic drama right and wrong, the comedian must find a motive for the occurrence of such a trial, and his device is of the happiest. Dionysus, god of the tragic stage, is troubled at the outlook, and is much concerned for his coming festival. Finding no worthy poet living, he must seek one from among the dead. But, until he is converted towards the end of the play, he is infected with the prevailing bad taste of the contemporary Athenian theatre—that is to say, his model poet is Euripides. In fact Dionysus is an embodiment of the rather muddled judgment of the Athenian ‘gallery.’ He does not visit Hades in order to select, but in order to fetch his already selected Euripides. The trial of the poets which actually ensues is a perfectly natural outcome of a quarrel, deftly introduced between the tragedians themselves. Their dispute is judged by Dionysus,

who is gradually converted to sounder taste and gives his verdict in favour of Aeschylus.

It is doubtless true that Aristophanes invented neither the notion of resurrecting eminent men nor that of holding a trial of their merits. Eupolis in his *Demi* recalls Solon, Pericles and others from the grave in order to advise a helpless community, and Cratinus had in one piece pitted Homer against Archilochus. There were probably other examples of the same devices. But such notions, once invented, belong to any man, and, for the purposes of comic art, all depends upon the easy sequence and deft handling of the circumstances.

In his judgment of poetry Aristophanes, like most, though by no means all, of his contemporaries, blends considerations of art with considerations of morals, in the widest sense of that term. It is perhaps doubtful whether his censure of Euripides on the artistic side would have been quite so severe, if he had not felt constrained to pass even more severe censure upon his ethical (and therewith political) influence. In ancient Greece a poet was a power, and, being listened to by immense audiences and read and recited by a larger circle than any orator could reach, it was not unnatural that his function should commonly be regarded as including that of a teacher. His effect upon his generation was somewhat like those of the modern preacher novelist, essayist and poet combined. It was therefore almost impossible for an ancient critic to separate the question of the poet's claim to be an artist (*δεξιός*) from his claim to wisdom and knowledge (*σοφία*) and sound admonition (*νουθεσία*) in the

domain of *boni mores*. Each of these aspects of Aeschylus and Euripides respectively is reviewed in the *Frogs*. And in none does Euripides escape condemnation. Here, as elsewhere, the judgment necessarily depends on the point of view, and to Aristophanes no other conclusion was possible.

The comedian was conservative, in politics, in religion, in ethics, in manners, and in taste. He disliked innovation, and, though he claims to be a friend of democracy, he undisguisedly detested the rule of the rabble. He believed in the political predominance of men of birth and culture—for such is the meaning of his *καλοὶ καγαθοὶ* or *βέλτιστοι*; under them, he held, the state was kept on a steadier, more provident, and more dignified course. On the other hand ochlocracy, led by demagogues, meant unwisdom in foreign policy, capriciousness, suspicion, prejudice, dishonesty and extravagance in internal affairs. We need not accept the view that either Cleon or Cleophon was really the coarse and corrupt person described by Aristophanes; nor need we believe that the fuller democracy of the date of the *Frogs* either deserves to be called an ochlocracy, or was guilty of more selfishness or folly than would have existed under the virtual oligarchy to which the comedian was in his heart inclined. Least of all must we accept at its face value the licensed ridicule and scurrility of a keen opponent. Our business is simply to recognise the opinion of Aristophanes, so far as it is unmistakable under the colouring of his comic emphasis. And it is unmistakable that he was politically a reactionary, aristocratically disposed, with his full share of class prejudice, and incapable of judging fairly men whose lack of exterior culture

and defects of taste he probably had reason enough to condemn, but who may have been as able and honest as any *καλὸς κἀγαθός* among their opponents.

To Aristophanes the steps in fuller democracy and the power of demagogism were not merely distasteful; they caused the gravest apprehension. Leaving for the moment the immediate condition of domestic and foreign politics, it must be observed that in his mind the growth of ochlocracy was intimately connected with a number of new tendencies which found their most potent expression in the poetry of Euripides. These included religious scepticism and new ethical speculations, which weakened the public loyalty to ancient standards of conduct. For example Aristophanes chooses to interpret Euripides as appealing to novel and inane deities (889 sqq.), denying the obligation of an oath (101 sq., 1471), and declaring that nothing is base unless 'thinking makes it so' (1475). Again, the (for the times) ultra-democratic spirit of Euripides shows itself in his sympathetic treatment of the facts of common life, and in the comparative importance which he allows to the lowly, to women, and to slaves. This 'teaching' was as alarming to the reactionaries as threats of socialism are apt to be at the present day. As understood by Aristophanes, scepticism, 'sophistry,' and social deterioration went together. The casuistical argumentation represented by a Socrates or a Euripides was the pernicious agent of moral disintegration. And as a consequence both public and social life were being debased. Meanwhile Aeschylus represented the old school, in which character was more simple, heroic, or 'Homeric,' and standards more fixed and obeyed, and under

which Athenians cultivated deeds rather than talk, while low men, women and slaves were kept in their proper background.

Meanwhile with the faults of Euripides as a teacher went faults as an artist. His fancy for clothing his tragic hero in rags and trusting to the scenic effect of these and of lameness, instead of relying upon the inherent pathos of the situation; his unseasonable fondness for casuistry; his monotony of style and versification in his prologues; his frequent trivialities of theme and expression; his undignified innovations in the music of his choruses, with their 'variations,' rapid runs and 'shakes'; these and other characteristics were to Aristophanes so many artistic sins, which were not only censurable as such, but also betrayed the same Euripidean disregard of authority and sound tradition. The play itself will make clear the respects in which Euripides is treated as aesthetically a wrongdoer.

It has already been said that, to the mind of Aristophanes, such innovations were bound up with dangerous political tendencies. The state of things at Athens was, indeed, anything but reassuring, although it is in the highest degree doubtful whether fuller democracy or even demagogism was to blame. The evils of Athens during the latter half of the Peloponnesian War are at least as distinctly, if not more distinctly, traceable to oligarchical machinations; and that such machinations were in progress in 405 B.C. is clear from the events of the next year. Since the revolution of the Four Hundred in 411 B.C. there had prevailed no confidence or sense of security between parties,

and, on the whole, the behaviour of the 'people' had been more just and temperate than that of its opponents.

The questions at issue were partly internal, partly of external politics, and the two were mutually involved. The chief internal question was that of public burdens and expenditure, and these were necessarily conditioned to a great extent by the existence of peace or war. The long continuance of the struggle with the Peloponnesians caused a severe drain upon the resources as well as the pleasures of the well-to-do. The φόρος of the confederate states might perhaps have met the requirements of the war itself; but meanwhile there had also been an increasing demand for payment of the assembly, the juries and the theoric fund. The richer citizens felt that they were likely to be taxed out of existence; they recognised in the leaders of the popular party (προστάται τοῦ δήμου) their natural enemies; they were therefore not only in favour of concluding peace, but also of reducing the assembly and jury fees, if not of abolishing them altogether. Their sympathies were naturally not so alien to the oligarchical Sparta, and, on that account and because of the obvious pecuniary self-interest, the efforts of the peace party were looked upon with suspicion by the general body of purer democrats.

To the well-to-do Athenian the ideal condition of things would thus have included peace, abolition of payment of fees, and therewith a considerable narrowing of the deliberative, judicial and administrative functions to their own leisured class. Hence the attempt of the oligarchs in 411 B.C. and the more tyrannous establishment of the Thirty in 404 B.C.

Hence also the strenuous counter-policy of democratic leaders like Cleophon. That counter-policy did not, it is true, necessarily involve the prosecution of the war. Democracy could have had its way at home without being compelled meanwhile to fight the Peloponnesians. But the war certainly kept a large number of the poorer citizens in receipt of daily pay, while the burden of supplying this fell partly upon the taxed allies and partly upon the richer Athenians. Moreover, the continuance of the war meant antagonism to the principle of oligarchy as represented by Sparta. Yet, when all this is said, we can hardly refuse to acknowledge that the privations and dangers of every order of citizens were so great that the war-party must have been impelled by a genuine spirit of patriotism. The superb efforts after crushing losses, the refusals to make peace on apparently easy terms, the persistence in manning warships, are not to be accounted for by the desire to earn three obols a day. And, as Grote has fully pointed out, we are in no fair position to discuss the wisdom or unwisdom of men like Cleophon, when they refused to hear of peace on the terms proposed after the battle of Cyzicus or of Arginusae. Gallant spirit and fair prospects may have been ample justification for a politician and a party who had good reason for suspecting the motives of those who were most energetic in the cause of peace. That Athens would ultimately fail could hardly have been so foregone a conclusion before the battle of Aegospotami as it seems to us after that event.

At Athens there were doubtless 'Moderates' or a middle party, whose fate was that of such persons all the world over. Determining their proposals,

which might be the wisest possible, by the exigences of the immediate case, they laid themselves open to a charge of inconsistency or worse. They were called opportunists and turncoats. Most conspicuous among these was Theramenes, whose character and conduct appear to be at length securing fairer treatment. And less distinctly before the public there must have been a body of thoughtful and reasonable men whose efforts went towards reconciling the two chief parties. Most of these would naturally uphold a real democracy, but a democracy which should abstain from bribing itself with extortions from either the allies or the rich ; they would for the most part desire peace, so soon as peace could be obtained on anything like equitable terms ; they would do their best to remove the reciprocal jealousies and suspicions which harassed the state. To this party Aristophanes claims to belong, and probably believed that he did belong. His avowed aims are peace, democracy on just principles, and a general wiping of old jealousies off the slate. Yet it is impossible to read him without perceiving that he himself can show no fairness towards the popular leaders, that he is only restrained by prudential reasons from proposing a virtual oligarchy, and that he actually goes near to suggesting it. He is often obviously feeling the pulse of his audience, and his consequent action is admirably deft, with just that spice of audacity in suggestion or reproof which a democracy loves, but without much serious self-committal. His attacks upon individuals like Cleophon and Cleigenes are uncompromising enough ; but it requires little experience of a democracy to recognise that a party will laugh at the strongest caricature of its leader,

so long as the attack is not ostensibly made upon itself. Men do not particularly mind being called 'lions led by asses,' and this is practically the general assertion of Aristophanes. If occasionally he alleges that they allow demagogues to make fools of them, he insists that the foolishness is not natural, but the contrary; also they are never knaves. At his boldest his chorus speaks under 'privilege of the festival,' while he can always personally disclaim the views which happen to be dramatically fit in the mouths of his characters. It is edifying to observe how in the *Frogs* he puts out feelers concerning the recall of Alcibiades without direct expression of his own views. Meanwhile he makes no secret of his view that peace is the best policy. All credit must, of course, be given to the Athenian toleration of *παρηγορία*, and probably no personal harm could have come to the poet from the most outspoken partisanship. But he was at the same time a dramatist contending for a prize, and had no wish to alienate the greater part of his audience.

To us, after the event, it might seem that in the *Frogs* Aristophanes shows himself a master of political wisdom. He recommends an amnesty of parties, and he urges peace. In a very short time (after Aegospotami) the course of restoring to their franchise all the citizens who had lost it was approved and carried out; also in a very short time the war ended in the complete defeat of Athens. But these facts are insufficient as data for proving that Cleophon was an incompetent knave or Theramenes an unpatriotic self-seeker. They simply show that in the circumstances the poet and his party may claim to have given the best advice.

Though politics are not the primary subject of the *Frogs*, the references to them are sufficiently numerous, while (except as usual in the *parabasis*) they come in without awkwardness or forcing. The tragic poet's qualifications, it has been said above, included practical σοφία, and his function included teaching and admonition. Therefore, in choosing between Aeschylus and Euripides, it was necessary to give prime consideration to the advice (γνώμη) which each was likely to offer at a critical time. And undoubtedly the time was critical. History tells us little of the condition of Athens during the months after the victory of Arginusae and the blundering trial of the admirals. That Athens made no progress after that victory is sufficiently evident, but there is nothing in professed history to tell us exactly what the prospect was like before the collapse of Aegospotami. It is, however, somewhat surprising that so little of the truth has been gleaned from the present play, which is the most trustworthy document for the interval. From the *Frogs* it may be gathered with certainty that the outlook was almost desperate. Aristophanes implies this without feeling called upon to argue it. The country is κυμάτων ἐν ἀγκάλαις (704). The assumption throughout is that the best for which there is hope is σωτηρία. The prayer of the mystae is for σωτηρία (381, 386); the advice demanded of the rival poets is to be such as will secure σωτηρία (1419, 1436); the need of men to fight in the navy is so great that all who will so fight should be made citizens (701 sq.); even then the country may come to grief (736), but it will do so without disgrace. According to the true interpretation of v. 685 there is implied a doubt as to the

possibility of now obtaining a treaty on reasonable terms. The whole tone of the political allusions is the tone of a man who simply hopes that the worst will not happen, and who recognises that a last united effort is the only chance of averting it.

After the putting down of the oligarchical revolution of the Four Hundred in 411 B.C. the punishment of the participants had been severe. Many were in exile, many were *ἄτιμοι*, either as condemned for public treachery or else through inability to pay fines imposed upon them. According to Aristophanes the state was thus losing the services of many of its most useful citizens 'through one slip' (into which, he pleads, they had been lured by Phrynichus), and was also perpetuating the bad feeling which increased the internal insecurity. He pleads that they should be restored to their lost status, and that all citizens should thus be 'put on a level.' Meanwhile it is beyond question that the intrigues of their party were proceeding actively, if covertly, and that the prospects of the war were not improved thereby. The signal victory of Cyzicus (410 B.C.) and the destruction of the Lacedaemonian fleet, it is true, once placed Athens in a position to secure peace on very favourable terms. That these offers were rejected, mainly through the influence of Cleophon, is perhaps not surprising. The country had reason to hope for an issue better still. Upon other successes, in which Alcibiades had been a chief instrument, there followed the irregular and only partially legitimised return of that brilliant adventurer to Athens (408-407 B.C.) and the high hopes placed in his ability and promises. Beyond the showy action of enabling, by his military escort,

the Eleusinian procession to follow the orthodox land-route for the first time for several years (i.e. since the Peloponnesian occupation of Decelia), Alcibiades achieved practically nothing. Deposed from his generalship, he had withdrawn in dudgeon to his own possessions in the Chersonese (406 B.C.). Nevertheless in the present year he was still considered the only leader capable of some great exploit which might prevent the ruin of Athens, and it is evident from the *Frogs* that his recall was being unofficially debated. Returning, however, to the time immediately after his deposition (406), we find his successor Conon blocked up by the Peloponnesians in Mitylene, and thereupon a desperate and magnificent effort by which the last armada of Athens sailed to relieve him. When the fight of Arginusae (406) had resulted in the complete rout of the Peloponnesians and the liberation of Conon, the people showed its lively gratitude by the rare act of setting free the slaves who had taken part in the engagement. Unhappily the omission of the admirals to recover their dead and shipwrecked compatriots after the victory brought about the rather complicated events of their unfair trial and condemnation. The 'true inwardness' of these occurrences we are hardly likely to discover, but that the relations of the oligarchical and democratic parties were once more involved is almost indisputable. Be that as it may, the victory produced for Athens little solid good externally and no small harm at home. It prevented immediate collapse without restoring her fortunes. That the Lacedaemonians offered peace on the terms of *status quo* is a statement discredited by Grote on very reasonable grounds. In

the months which followed the fleet did nothing to improve the Athenian position, and, though the blunder and disaster of Aegospotami could not be foreseen, the straits of the city must have been very great and the signs of exhaustion unmistakable.

It was amid such circumstances that Aristophanes brought on the *Frogs* at the Lenaea of February 405 B.C.

According to the ὑπόθεσις, quoting Dicaearchus (a pupil of Aristotle), the piece was so much liked 'because of its parabasis' that it was put on the stage a second time. Exactly when this reproduction would occur is not clear. It may possibly have been on the day called Χύτροι of the Anthesteria, although it is more natural to think of the Great Dionysia. That there were two productions, and that the second contained certain variations from the first, is universally allowed. In the extant text the two versions are confused at least in vv. 1437 sqq., where the commentary should be seen. Events had not moved far during the interval, but the poet doubtless found sufficient reasons for modifying certain lines in the light of more immediate circumstances. In the passage 1252 sqq. (q.v.) there is an appearance of alternativeness about two short passages in the lyrics, but it is hard to perceive a reason for the substitution of one for the other, and there is nothing improbable in regarding both as belonging to the first version, the tautology (if such it can be called) being justified by the fact that the lines are a parody. In any case it is difficult to believe, with Van Leeuwen, that before the second performance members of the audience were possessed

of copies of the play, in which their comprehension of the points was assisted by notes of reference. vv. 1109 sqq. should be otherwise interpreted.

// At first sight it appears strange that the play should be named from the frogs which play so small a part in it. The true *chórus* is composed of the *μύσται*, while the frogs are but a comparatively inconsiderable *παρασκήνιον*. Why, then, did not Aristophanes call the play *Μύσται*? Two reasons may be assigned, each sufficient in itself. The sacredness of the mysteries would suggest that *Μύσται* as the announced title of a comedy might be prejudicial. However harmless might prove to be the part played by the *mystae*, it would naturally appear beforehand as if the mysteries were threatened with some ridicule. \\\ Apart from this consideration it is to be remembered that in its origins comedy revelled in the imitation of animals, comic action and licence being rendered more ludicrous by such disguises. The Old Comedy, therefore, still affected such animal choruses (*Σφῆκες*, *Ψῆνες*, etc.), partly from force of tradition, and probably more because the audiences looked for them and were attracted by the corresponding titles. A title, after all, is but a convenient short label whereby to identify a play, and, while the choice lay between *μύσται* and *βάτραχοι* (since it would be hard to think of any single word descriptive of the action and thought of the piece), the latter possessed the superior claims on both the grounds above stated.

The choice of the *μύσται* is prompted by fairly obvious motives. What equally suitable body of

persons could the comedian find in Hades? The initiated alone are there so situated that they can still sport and dance as the comic chorus requires. Moreover they are Athenians, acquainted with local circumstance and able to make the necessary local references. When Aristophanes was met by the question who were to form his chorus, he hit upon what was probably the only satisfactory answer. Nor should the nearness of the Little Mysteries of the Anthesteria be overlooked (see next section of this Introduction).

B. THE MYSTERIES REFERRED TO IN THE *FROGS*

It has been universally assumed that the *μύσται* in the *Frogs* are represented as carrying Iacchus from Athens to Eleusis in the procession of the Greater Eleusinia, and that the proclamation, hymns, and dances are intended to recall, as far as εὐσέβεια permitted, those which belonged to that occasion. The difficulties raised by the assumption are, however, very great, though they appear to have been strangely overlooked. The various scholia lend no help worth considering.

We may first summarise the proceedings of the Greater Mysteries so far as they concern interpretation.

The *πρόρρησις* of the Archon Basileus, Hierophant, and Daduchus in the Stoa Poikile on the 16th of Boedromion (about the end of September) was followed by the ceremony of purification known as *ἄλαδε μύσται*, 'and this by sacrifices. On the 19th—

20th the initiated went in procession to the Ἰακχεῖον in the city, took thence the statue of the child Iacchus, and carried it with shouts, songs, and ceremonies through the Sacred Gate and along the Sacred Road to Eleusis. The procession started in the forenoon. It arrived at Eleusis towards midnight. The following days till the 23rd were occupied at Eleusis with the mystic observances, including παννυχίδες. Of these it was rank impiety to tell, and any attempt to mimic them was visited with the heaviest punishment.

Now we might concede that though Dionysus, under that name, is without part in the Greater Eleusinia, yet Iacchus and Bacchus were commonly identified in the popular mind, and therefore there would be a certain justification for the comedian thus introducing the Eleusinian Iacchus procession into a play for the festival of Dionysus. There would also, we may admit, be no impiety in putting on the stage that prelude to the mysteries which all the world was allowed to see.

Nevertheless we have to meet the following questions:—

(1) What is meant in v. 324 by Ἰαχχ', ὃ πολυτίμοις ἐν ἔδραις ἐνθάδε ναίων? Where is ἐνθάδε? There was apparently no Iaccheum at Eleusis. And what is meant by the next words ἐλθὲ τόνδ' ἀνὰ λειμῶνα χορεύων? Where is 'this' meadow? Are we to suppose that it was near the said temple of Iacchus in Athens? Yet it is hardly conceivable that there was any meadow thus near the temple, i.e. on the way from the Iaccheum as one started towards Eleusis. If it is argued that the allusion is to the temple in which Iacchus was lodged at *Eleusis*, and

that the meadow is there, the notion that there is a representation of the procession at starting must be abandoned. There has apparently been a complete confusion of thought on the part of readers, whose minds have glided from a temple of Iacchus at Athens to a meadow at Eleusis without being aware of the fact. The language of Aristophanes does not permit of this easy transit.

(2) According to current accounts the procession left the Iaccheum somewhat early in the day. Yet in Aristophanes the torches are all blazing (vv. 340 sqq.). This state of things, though possible, is hardly probable. Doubtless torches sometimes appear lighted on the vases even when the procession looks as if it might belong to the daytime, but in reality either the vase-scene is one of the night-time or else the lighting of the torch is an artistic convention. If we were already in the meadow at Eleusis at night the situation would, of course, be more natural; but then we are not starting from Athens.

(3) Where and at what time is the proclamation of vv. 354 sqq. supposed to be made? What is the succession of events? It is hard to reconcile the sequence here with what we are told of the order at the Greater Eleusinia.

These are but the weaker objections. They are perhaps answerable. Some might plead that the torches of the procession may in point of fact have been lighted in the forenoon, their purpose being purely symbolic. It might also be hazarded that a second or final *πρόρρησις* may have been made at the *Ἰακχέϊον* just before the start. Furthermore it might be argued that Aristophanes is compressing

into brief space various proceedings of the procession and its preliminaries, and also proceedings on arrival at Eleusis, without regard to exact order or to literal correctness of time and place. These imaginary replies are, of course, very unsatisfactory.

If, on the other hand, we abandon the common notion and imagine ourselves already at Eleusis, near the temple in which Iacchus was there installed, we shall be obliged to modify our views concerning the reticence demanded of those—only *μύσται*—who were there present.

But there is a still more difficult question. (4) What is the special appropriateness of introducing the September mysteries of Eleusis into a play belonging to the Lenaea of February? The current theory seems to be that Athens was exulting over the exploit of Alcibiades, who had safely conducted the procession to Eleusis by land, after the Deceleian occupation had prevented it for years. But, apart from the fact that the play makes no reference whatever to this occurrence, the year of that convoyed procession was 407, while the date of the play is 405. There is no proof that the land procession could be resumed in 406, and people do not exult over a thing which they managed to do the year before last, but which they have been unable to do last year. Moreover the exultation seems in any case somewhat belated.

There are other considerations which may throw light on the problem. These lead to the conclusion that the reference is not to the Greater Mysteries at Eleusis but to the Lesser Mysteries at Athens. These, which were called *ἐν Ἀγρᾷ* (or *Ἀγραις*) and

took place in spring, were a smaller copy and a kind of introductory rehearsal of the Greater Eleusinia. They were celebrated in the outskirts of Athens just across the Ilissus beyond the Limnae from the Lenaeum. These mysteries were to take place in a month from the production of the *Frogs*; nor is it impossible that the *Frogs* would be actually repeated at the dramatic performances which appear to have taken place on the *Χύτροι* of the Anthesteria.

The ceremonies at Agra (or Agrae) concerned originally the same deities as at Eleusis, but with a difference in their relative importance which corresponds to the order of precedence in the *Frogs*. There was a similar arrangement of the temples of the two goddesses, and the rites and ceremonies were in the main analogous, although those at Agrae were of a preparatory and, in a sense, a more popular nature.

That Aristophanes had these celebrations in mind, and not those of Eleusis, is rendered almost certain by the following considerations :

(a) The introduction of the mysteries into a play intended for the festival of Dionysus is made the more accountable and natural. With Eleusis Dionysus is scarcely concerned. But in the mysteries at Agrae he is united with Persephone, to whom, as the Spring Goddess, the festival in reality belonged. For his prominence in these see Dr. Harrison's *Prolegomena to Greek Religion* pp. 560 sq.

(b) The temple in which Iacchus dwells (ἐνθάδε), beside a marshy meadow (τόνδε λειμῶνα, also called in v. 352 ἐλειον δάπεδον), is most easily conceivable as a temple of Dionysus-Iacchus by the Ilissus.

(c) The Agrae mysteries were particularly in

honour of Persephone, not of Demeter, and it will be noted that in the hymn 377 sqq. it is Persephone who is placed first. At the Greater Eleusinia this could hardly occur with propriety.

(d) There is an allusion in 218 sqq. to the coming spring feast of the Anthesteria. The spring mysteries are regularly associated with the Anthesteria. Those of the autumn are too remote from the Lenaea.

(e) The emphasis laid upon λειμῶνα (325), ἀνθηρὸν δάπεδον (352), εὐανθεῖς κόλπους λειμῶνων (373), ἀνθοφόρον ἄλσος (441), λειμῶνας ἀνθεμώδεις (445) surely points to the spring festival of the month Anthesterion and not to the late autumn. Whether Ἀνθεστήρια is or (more probably) is not derived from ἄνθος, popular etymology inevitably associated the words. The repeated reference to ἄνθη is a seasonable anticipation of the Ἀνθεστήρια. The season for flowers is, of course, much earlier in Greece than in higher latitudes, and late September is no time for the luxuriance of flowery meads.

(f) Dionysus and Xanthias have come down by way of the house of Heracles to the λίμνη and have crossed into a low-lying meadow of flowers. This, translated into terms of Athenian topography, means a descent from the temple of Heracles Alexikakos in the north-western part of Athens, past the Λίμναι, beyond the Lenaeum (see vv. 211–219) and south-eastward into the meadows by the Ilissus.

(g) The great body of Athenian spectators would be more familiar with the Lesser Mysteries of their own suburbs than with those of Eleusis, which were distant and required time as well as a greater degree of initiation. Thus a representation of the dancing of the Mystae on their way across the Ilissus into

the Agrae precincts would be more readily appreciated and less open to religious objection.

C. THE LANGUAGE AND METRE OF COMEDY AS COMPARED WITH THOSE OF TRAGEDY, AND THEIR RELATION TO ORDINARY SPEECH

In a comedy various parts are written in various metres, and each such part has a character of its own as regards the degree in which it represents, or departs from, the current diction of Athens. The main portion consists of the spoken dialogue in the metre known as the iambic trimeter (or senarius). This departs least of all Greek metres from the rhythm of ordinary speech (Aristot. *Poet.* 4 *μάλιστα γὰρ λεκτικὸν τῶν μέτρων τὸ ἱαμβεῖόν ἐστιν· σημεῖον δὲ τούτου· πλεῖστα γὰρ ἱαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους*) ; correspondingly it departs as little as possible from the diction, phraseology and grammar used in ordinary life and conversation. In other words the iambic trimeter of comedy is the language of vivacious and colloquial prose arranged in the form of an easy and fluent verse.

Next to the dialogue in trimeters come the longer metres known as tetrameters, which are trochaic, anapaestic, or iambic. The metre of these is easily recognised as a distinct departure from customary language ; they are not merely spoken, like the senarii, but are associated with excited movement and are delivered in a sort of recitative to the accompaniment of a flute. (Technically this style of delivery is called *παρακαταλογία*.) It is natural, therefore, that in these there should be permitted also some departure, though not a very wide one, from the ordinary vocabulary or grammar. That is to say, they may bear a more poetical colour.

Thirdly there come the lyrics proper, in various metres, sung by the dancing (or gesticulating) chorus, and in these the humorous parody of tragic choruses, dithyrambs and other serious lyric poetry is so overwhelming that we no longer look to them for any certain criteria as to the contemporary speech of Attica.

We shall do well to consider in order the main characteristics of comic metre and language in the trimeters and tetrameters.

(i.) *Diction and Grammar of the Comic Senarius.*—The language of the comic senarius differs widely from that of the tragic. The language of tragedy is poetic. It contains archaic words which were no longer current in everyday Athenian speech, but which had belonged to an older stage of Attic or were part of the wider poetry familiar to every educated citizen. In this respect it resembled the serious poetry of modern England, in which occur words which no one would think of using in an ordinary harangue. As we do not in common life or in sober prose speak of 'welkin' or 'steed,' unless humorously, so the Athenian of the fifth century B.C. made no use of *μολεῖν*, *λῆμα*, *κλύειν*, and the like except in serious poetry. In ordinary life these words could occur only in quotations or allusively or with humour. But just as the speaker of English who does not use 'welkin' or 'burgeon' nevertheless knows the meaning of those words and recognises their place in poetry, so the speaker of Attic Greek who did not use *μολεῖν* or *κλύειν* understood them fully when they occurred in tragedy.

Meanwhile comedy is the language of real life, and in the ordinary senarius such words as those mentioned would be altogether incongruous. As Horace says (*A. P.* 89), *versibus exponi tragicis res comica non vult*. It is, of course, true that Athenians, though less than Englishmen, differed somewhat in the range of their vocabularies and



in the phrases for which their everyday speech showed a partiality ; but, as an educated Englishman is none the less able to draw a distinction between the poetic and the common or familiar word (between the γλῶττα and the κύριον ὄνομα), so the educated Athenian had a keen sense of the same difference. Athens, indeed, was a small community, and the current language and range of vocabulary were much more homogeneous or on a level throughout society than they are with us, so that the distinction of the rare from the familiar term would be even more readily felt.

The comic senarius, unless it is quoting, parodying, or burlesquing, uses only the current terms (κύρια ὀνόματα), and the occurrence of such words as ἔτλην or ταγός is a signal—even if there were no other—that there is an allusion to some tragic passage, or a quotation from serious poetry, or a deliberate spice of the grandiose. In all such cases we must conceive of the actor as delivering the word or its context with a tragic tone and air, and striking a tragic gesture or attitude.

The student may at first find some difficulty in telling which words are, and which are not, purely poetical. But the difficulty is exactly the same as is encountered in dealing with Greek prose. The rules of prose diction are the rules of the comic senarius. Some words are entirely and solely poetical ; a few are allowable in prose or comedy in certain phrases only. Thus σθένος and φρήν are to be called poetical words (the current equivalents being ῥώμη and νοῦς), and yet the phrases παντὶ σθένει and νοῦν ἔχοντα καὶ φρένας were permitted in common Attic speech. Similarly in English we can use an expression 'with all his might and main,' although 'main' is otherwise obsolete and 'might' is a word of poetical colour, the current equivalent being 'strength.' The form θέλειν for ἐθέλειν is poetic, yet ἦν θεὸς θέλῃ ('God willing') survived as a phrase of ordinary life. The

Athenian ear was remarkably delicate and even captious in such matters, and the comedian could rely upon his audience seeing the point of humour whenever he introduced into his line words like *κλεινός*, *ἐλινύειν*, *παμπησία*, *κέαρ*.

Attic diction of the date of Aristophanes was subtle and fastidious in its usages, not only in the nouns, adjectives and verbs, but in the prepositions, conjunctions etc. A distinction from tragedy has frequently to be noted. For example where tragedy uses *ὥς* in similitudes comedy proper must use *ὥσπερ*; where tragedy says *οὔποτε* comedy must say *οὐδέποτε*. The tragic use of *πρός* or *ἐκ* for *ὑπό* ('by'), which is not allowed in Attic prose, is not allowed in the comic senarius. In tragedy *πρίν*, *εἰ*, *ἕως*, *ὅς* and other relatives may be joined to the subjunctive without *ἄν*, e.g. *ἕως ἔλθῃ*, *ὅς ᾗ*. This is a remnant of the older Greek use of a pure subjunctive mood. The subsequent addition of *ἄν* to the relative had nothing to do with determining the mood, but it was meant to assist the generic indefiniteness of the expression, and its use was at first optional. In Attic Greek it came about that the use of *ἄν* prevailed, until in ordinary life it became an indispensable attachment to the relative when used with the subjunctive. The comedian must therefore write *πρίν ἄν ἔλθῃ*, *ὅς ἄν ᾗ*. Here again quotation, burlesque (*παρατραγωδία*), or 'mouthing' would at once show itself by the use in a comic senarius of *πρός* = *ὑπό*, *ὥς* = *ὥσπερ*, *ὅς* = *ὅς ἄν*. The nice distinctions of Attic cannot, of course, be enumerated here. It must suffice to illustrate by these easy examples.

Another most important difference between comic and tragic language consists in the use or omission of the article. In early Greek, as in Latin and many other languages, there was no article. There existed a demonstrative pronoun ('that'), which was employed when 'that' was palpably required. Gradually this demonstrative

pronoun was weakened into a mere 'definite article,' which became regularly attached to nouns in the later common speech, whereas in the older stage it was as regularly absent. Only a few old and familiar phrases continued to dispense with it. Thus Attic Greek continued to say, εἰς ἀγοράν, εἰς ἀγρόν, ἔξω τείχους, ἐς πόλιν, very much as we still say without the article 'to market,' 'to town,' 'upstairs,' and the like. Tragedy, representing an elevated diction which is the opposite of the everyday, adheres to the old fashion. It regularly dispenses with the article, unless that article is emphatic, i.e. a virtual demonstrative. It is, in fact, a gross error to assume that the tragedians use or omit the article purely for metrical reasons and without further discrimination. Thus tragedy uses ἐμὸς πατήρ in the simple sense of 'my father,' but when it wishes to say 'my father,' or affectionately 'my own father,' it uses ὁ ἐμός. Comedy, like prose conversation, must always (in ordinary dialogue) use ὁ ἐμός. The fact that comedy is verse does not justify the omission of the definite article in writing such verse. The omission is only permitted after prepositions with names of localities, e.g. ἀγορά, πόλις (= ἀκρόπολις), πρυτανεῖον, ἀγρός (which were treated by an Athenian as practically proper names), or in stereotyped phrases, e.g. κατ' ὀφθαλμούς, κατὰ γῆν, etc.

(ii.) *Metre of the Comic Senarius.*—(a) The iambic trimeter of *tragedy* admits of the following variations:—

1	2	3	4	5	6
υ̇ —	υ̇ —	υ̇ —	υ̇ —	υ̇ —	υ̇ —
— —		— —		— —	
υ̇ υ̇ υ̇	υ̇ υ̇ υ̇	υ̇ υ̇ υ̇	υ̇ υ̇ υ̇	υ̇ υ̇ υ̇	
υ̇ υ̇ —					
— υ̇ υ̇		— υ̇ υ̇			

Besides these an anapaest is occasionally allowable in other feet than the first in a proper name which could

hardly be brought into the verse without such a concession. The iambic senarius of *comedy* admits freely of an anapaest in any foot but the 6th. It freely admits of a dactyl in the 5th foot as well as the 3rd. There are also no inconsiderable number of instances of a tribrach in the 6th foot: e.g. $\phi\epsilon\iota|\delta\acute{\iota}\tau\iota\alpha$ (Antiph. 'Αρχ. 3), $\delta\epsilon\lambda|\phi\acute{\alpha}\kappa\iota\alpha$ (Eubul. 'Αμάλθ. 9), $\sigma\alpha\rho|\kappa\acute{\iota}\delta\iota\alpha$ (Diph. 'Απλ. 2), $\lambda\eta\kappa|\acute{\upsilon}\theta\iota\omicron\nu$ (Anon. 40) and in Aristophanes $\chi\omicron\iota|\rho\acute{\iota}\delta\iota\omicron\nu$ (*Ach.* 777) $\theta\upsilon|\lambda\acute{\alpha}\kappa\iota\omicron\nu$ (*Ran.* 1203). It will be seen that in each of these examples there is an iota, which may be slurred; but to 'correct' all such cases is quite unwarrantable.

(b) The scheme given above for *tragedy* is, however, limited by certain rules of greater or less refinement. For example there is the 'law of the final cretic,' according to which, when a single word or organic combination of the value $-\cup\asymp$ can be separated at the end of the line, the previous syllable is short. Thus a line could not end with $\pi\omicron\lambda\lambda\hat{\omega}\ \pi\lambda\epsilon\acute{\iota}\omicron\nu\alpha$ nor with $\pi\omicron\lambda\lambda\omicron\upsilon\varsigma\ \tau\hat{\omega}\nu\ \lambda\acute{o}\gamma\omega\nu$. The exception is that a long syllable may precede the final $-\cup\asymp$ when the said long syllable is a monosyllabic word organically connected with the $-\cup\asymp$ following, as in a preposition followed by its case ($\acute{\epsilon}\kappa\ \pi\rho\alpha\gamma\mu\acute{\alpha}\tau\omega\nu$) or an article followed by its noun ($\tau\acute{\alpha}\varsigma\ \xi\nu\mu\phi\omicron\rho\acute{\alpha}\varsigma$). [One can, without violating the rule, say $\acute{\eta}\mu\hat{\omega}\nu\ \gamma\grave{\alpha}\rho\ \gamma\acute{\epsilon}\rho\alpha\varsigma$, because the $-\cup-$ is not composed of a single word nor of an organic combination, since $\gamma\grave{\alpha}\rho$ belongs to what precedes.] For *comedy* there is no such law of the final cretic, and $\pi\omicron\lambda\lambda\hat{\omega}\ \pi\lambda\epsilon\acute{\iota}\omicron\nu\alpha$ or $\pi\omicron\lambda\lambda\omicron\upsilon\varsigma\ \tau\hat{\omega}\nu\ \lambda\acute{o}\gamma\omega\nu$ is a perfectly normal ending.

(c) In *tragedy* the line regularly has a caesura, or division between words, after the first syllable of either the 3rd foot or (less frequently) the 4th. There are, it is true, about forty undoubted exceptions in extant tragedy, and though in some of these the unusual rhythm is manifestly intended for effect, the only inviolable rule

seems to be that a tragic line must not be capable of severance into three equal parts. Thus

εἶπω τι τῶν | εἰωθότων, | ὧ δέσποτα;
or καλλῶς ὁ μὲν γ' | Εὐριπίδης | πανούργος ὢν

are impossible in tragedy. In comedy there is no such rule whatever and lines without caesura are used with the greatest frequency.

(d) There is more freedom in comedy as to the number and sequence of the resolved feet (i.e. ∪ ∪ ∪ or - ∪ ∪ or ∪ ∪ -) which may be used in a single line, and as to the places at which such feet must be divided between words. The rules for tragedy are set forth in the ordinary verse-books. In comedy scholars have made plentiful observations as to what does or does not occur, but many of these are too subtle for mention in this brief sketch and in some instances should never have been exalted into rules.

The working scheme for the comic senarius is therefore

1	2	3	4	5	6
∪ —	∪ —	∪ —	∪ —	∪ —	∪ —
— —	— —	— —	— —	— —	— —
∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪ (rarely)
∪ ∪ —	∪ ∪ —	∪ ∪ —	∪ ∪ —	∪ ∪ —	
— ∪ ∪		— ∪ ∪		— ∪ ∪	

(with no regard to caesura or 'final cretic').

It may be said in general that a true comic line will very seldom scan as tragic. Either it shares an anapaest or dactyl in the wrong place, or it has too many resolved feet, or it is without caesura, or it ignores the final cretic, or, in a foot in which a tribrach or anapaest or dactyl is possible in tragedy, it does not conform to some rule as to dividing such a foot between words. In most cases, as soon as a line scans faultlessly as a tragic line, we have

good reason to suspect that it is a quotation or burlesque, and that it was 'mouthed' by the actor accordingly. Thus while the line

τὸ δὲ προσ|δοκῇ|σαί σ' οὐκ | ἀνόη|τον καὶ | κενόν

is the natural line of conversational comedy, its successor

ὥς δοῦλος ὦν καὶ θνήτῳς Ἀλκμήνης ἔσει

is delivered with the grand tragic tone and attitude.

Much will be lost from an appreciation of the humour of Aristophanes and from an understanding of the Greek stage if this simple fact is not borne in mind.

(e) Besides the rules which have been given for the several feet available in comedy and tragedy respectively, there is a most important difference in a rule of syllabic quantity. In tragedy, if a vowel is not long in itself, it may be lengthened before one of the mutes (κ, γ, χ, τ, δ, θ, π, β, φ) followed by one of the liquids (ρ, λ) and (except for γ, δ, β) by one of the nasals (μ, ν). Thus in ὕβρις, ἀγρός, πατρός, ὕπνος etc. the first syllable may be long or short as the poet chooses. [In point of fact the lengthening is not nearly so common as is generally supposed. For the statistics see *Class. Review* Vol. xi. pp. 341 sqq.] But in the language of daily life, if in such syllables the vowel was naturally short, the syllables were always kept short; and therefore comedy, being the language of daily life, never lengthens them in the iambic senarius, unless it is quoting or burlesquing serious poetry. Thus in a natural line of comic dialogue ἀγρός or τῦφλός or ὕβρις is impossible. When we find such lengthenings we may be sure that we have more 'mouthing.'

(f) The senarius of comedy differs also markedly from that of tragedy in respect of freedom in Elision, Prodelision, Crasis, Synecphonesis and Hiatus.

Elision.—Comedy, unlike tragedy, may elide -αι in

the verb-terminations of the infin. and of the 1st and 3rd persons passive ; e.g. παρεῖν ἑς τὴν πύκνα, διαγωνιεύσθ' ἔφασκε, δέομ' οὐδέν, κολάω' ἔξεστι, γενήσεται' ἀγαθά. It may also elide -οι in οἶμοι ; e.g. οἶμ' ὤς.

Prodelision.—In comedy the initial ε of a word following a final vowel is freely dropped from the scansion ; e.g. ἐγὼ ἔνδεικνυμι, οὐκ ἀξιῶ γὰρ ἄνδρῶν, ὅπου ἔνθιδ', οὐ μνήσθην, οἶομαι ἄλλω. In tragedy the instances are much less bold and are mostly restricted to prepositions.

Crasis in comedy is very free. Striking instances are δῆξομαρ' (δῆξομαι ἄρα), χᾶνδρες (καὶ οἱ ἄνδρες), μαντοῦφασκεν (μέντοι ἔφασκεν), τυχεῖα γὰρ, καὶ τοῦκ, σοῦδωκεν, μούγγυς, ἐγχεύωμεν.

Synecphonesis.—What comedy can do in the slurring together of final and initial vowels may be seen from e.g. μὰ τὸν Ἀπόλλω οὐ, ἔα αὐτόν, εἰ δὲ μὴ ἡμεῖς, ἐγὼ εἴσομαι, μὴ ὥρασι.

Hiatus, which very rarely occurs in tragedy (perhaps only in τί οὖν) is frequent in comedy after τί, ὅτι, περί. We have τί ἔστι, τί ἄρα, τί οὐ, τί αὖ, τί εἶπας etc., ὅτι αὖ, ὅτι οὐκ, ὅτι ἤ, ὅτι εἰσέθηκε etc., περί ἔτινος, περί Ἀθηνῶν, περί ἐμοῦ etc. Also οὐδὲ ἐν, εἰ ἴσθι, εἰ οἶδα, ὦ Ἡράκλεις, ὦ οὗτος, and (at least in the New Comedy) μέχρι αὖ, πρὸ ἡμέρας.

It would have been impossible to write a natural language without these privileges. Thus the article cannot be omitted as in tragedy. Since so many words begin with vowels, a crasis with the article was necessarily very frequent, e.g. τοῦδατος, θῆμετέρον. Such crases doubtless occur in tragedy also, but much less often, and only when the article is for some reason indispensable. Similarly it would have taken away all the realistic

character of comic language if the writer could not have employed $\tauί, ὅτι$ or $\piερὶ$ before a vowel, or if a familiar phrase like $\tauύχη ἀγαθῇ$ were barred by the metre. It must meanwhile be remembered that the elision, prodelision, crasis and synecphonesis of comedy represent the actual Attic pronunciation of ordinary life. Tragedy avoids the common language; comedy must reproduce it.

(g) The following metrical observations deserve note for the iambic senarius of comedy:—

1. $ῆμῑν, ὑμῑν$ are not allowed, nor the monosyllabic use of $θεός$.
2. $νῦν$ and $τοίνῦν$ are correct, not $νῦν$ or $τοίνῦν$.
3. $φύω, θύω, ἔει, ἔημι$ are the proper quantities, although perhaps $ἔημι$ is occasional.
4. $δρᾱχμή$ and $δρᾶχμή$ are both in use; $ἔα$ is commonly pronounced as one syllable; $εἴσω$ (not $ἔσω$) is correct.
5. The vowel or diphthong ending is shortened before deictic $-ί$, e.g. $\tauαυτῇί, τουτῷί, οὔτοιί, ἐκείνοιί$.
6. $εἰς$ is necessary before a vowel; a comic senarius cannot say $ἐς ἀγρούς$. Before a consonant $ἐς$ is perhaps the proper form, but this cannot be proved; nevertheless in some phrases, e.g. $ἐς κόρακας$, it would be quite incorrect to write $εἰς$.
7. The following quantities are optional, viz.:—
 $\ddot{o}i$ in $\piοιεῖν$ ($\piοιητής$ etc), $οἶος, ποῖος, τοιοῦτος, οἶει$ ($οἶηθῆναι$), $Βοιωτός$:
 $\tilde{a}i$ in $δείλαιος, Πειραιεύς$:
 \tilde{i} in $ἀνιῶ, ἱατρός$:
 \tilde{a} in $ἀεί, ἄρα$ ($\tilde{a}ρα$):

Also $\Piρωτέως$ or $\Piρωτέως$ etc.

8. The following alternative forms are equally available:—

$-οις, -οισι, -οισιν$ in dat. plur.:

διδόασ', διδόασι, διδόασιν and the like (paragoge
-ν being added at pleasure):

-μεσθα and -μεθα :

σεαυτόν, έαυτόν and σαντόν, αὐτόν :

είκοσι, τυννοῦτο (etc.) and είκοσιν, τυννοῦτον (etc.):

οἶομαι, φόμην and οἶμαι, φμην :

έάν or ήν :

μείζονα, ήττονες (etc.) and μείζω, ήττους (etc.):

τεθνηκέναι, τεθνηκώς and τεθνάναί, τεθνεώς :

έννεκα and ένεκα :

-οίατο, -αίατο and -οιντο, -αιντο :

-αις and -ειας in opt. 2nd pers. :

εοικέναι, εοίκασι and είκέναι, είξασι :

του; τῷ; and τίνος; τίνι;

ὄρνιν, ὄρνις, γέλων and ὄρνιθα, ὄρνιθας, γέλωτα :

φεύξομαι and φευξοῦμαι :

χρηήν and έχρηήν :

συν- and ξυν- :

9. On the other hand it is not permitted to use forms like ποιοῖμι, ποιοῖς for ποιοίην, ποιοίης, nor διδοῖ for δίδωσι, but the rule of contemporary prose applies also to comedy. If -μεσθα and -οισι appear to be exceptions it would be better to accept them as evidence that Attic use was in these respects not absolutely settled.

10. Aristophanes also uses 'tmesis' in e.g. ἀνά τοί με πείθεις.

(iii.) *Tetrameters*.—In dealing with the tetrameters it is sufficient to state the main principles. It is probable that the collectors of statistics have often over-refined and in some cases constructed rules out of mere accidents.

The trochaic, anapaestic and iambic tetrameters are 'catalectic,' i.e. they lack a syllable of being complete sets of '4 metres' (= 8 feet).

(a) The *trochaic* tetrameter consisted originally of the scansion :—

1 | 2 | 3 | 4 || 5 | 6 | 7 | 8
 - ∪ | - ∪ | - ∪ | - ∪ || - ∪ | - ∪ | - ∪ | ∪

with a caesura after the 4th trochee. Variations in the several feet were allowed, the first and simplest being that of a spondee (—) in the 2nd, 4th and 6th feet. Resolved feet were also permitted, though in tragedy (excepting Euripides) their use is moderate. In comedy they are frequent, but it is not very often that more than one resolution will occur in the same line. The commonest form is the tribrach, which may be used in any foot. An anapaest may occur in the 2nd, 4th, and 6th. A dactyl is very rare. The caesura is often neglected.

We thus have :

1	2	3	4	5	6	7	8
— ∪	— ∪	— ∪	— ∪	— ∪	— ∪	— ∪	∪
— —	— —	— —	— —	— —	— —	— —	— —
∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪
∪ ∪ —	∪ ∪ —	∪ ∪ —	∪ ∪ —	∪ ∪ —	∪ ∪ —	∪ ∪ —	∪ ∪ —

e.g.

ἀλλὰ | καὶ νῦν | ὦνό|ητοι || με|τα|βαλ|όντες | τοὺς τρώ|πους

or

δικί|δι|ον σμικ|ρὸν φά|γοιμ' ἄν | ἐν λο|πάδι π|ε|πνιγμέν|ον

The trochaic tetrameter is a favourite metre for quick and excited speech.

(b) The *anapaestic* tetrameter consisted of 7 anapaests and a syllable. As a variation a spondee was then allowed in any foot, but in Attic comedy such spondee is never used in the 7th. A dactyl also is allowable, provided that it does not precede an anapaest, and provided that the last syllable of the 4th foot is left long. A caesura takes place at the end of the 4th.

For example :

δεξιό|τητος | καὶ νο|θεσίας || ὅτι βελ|τίους | τε ποιού|μεν
 or ἀπὸ τοῦ | τιμῆν | καὶ κλέος | ἔσχεν || πλῆν τοῦδ' ὅτι
 χρῆστ' ἐδίδα|ξεν ;

This metre is suited to marching movement and is also a favourite in comic disputes and passages of arms accompanied by motion.

(c) The *iambic* tetrameter consisted of 7 iambs and a syllable. It does not belong to tragedy, but is frequent in comedy. Apart from resolution by tribrachs, a spondee or dactyl was permitted in the 1st, 3rd, and 5th feet. By a further extension an anapaest is permitted in all feet but the 7th. Caesura after the 4th foot is not essential.

We thus get :

1	2	3	4	5	6	7	8
υ̣ —	υ̣ —	υ̣ —	υ̣ —	υ̣ —	υ̣ —	υ̣ —	υ̣
— —	— —	— —	— —	— —	— —	— —	
υ̣ υ̣ υ̣	υ̣ υ̣ υ̣	υ̣ υ̣ υ̣	υ̣ υ̣ υ̣	υ̣ υ̣ υ̣	υ̣ υ̣ υ̣	υ̣ υ̣ υ̣	
— υ̣ υ̣	— υ̣ υ̣	— υ̣ υ̣	— υ̣ υ̣	— υ̣ υ̣	— υ̣ υ̣	— υ̣ υ̣	
υ̣ υ̣ —	υ̣ υ̣ —	υ̣ υ̣ —	υ̣ υ̣ —	υ̣ υ̣ —	υ̣ υ̣ —	υ̣ υ̣ —	

e.g.

ἐξῆ|πάτα | μῶρους | λαβὼν | παρὰ Φρυ|νίχῳ | τραφέν|τας
 πρῶτι|στα μὲν | γὰρ ἔνα | τιν' ἄν | καθίσ|εν ἐγ|καλῦ|ψας
 Ἀχιλ|λέα | τιν' ἦ | Νιόβην | τὸ πρόσω|πον οὐ|χὶ δεικ|νύς.

This also is a metre for disputes, but does not imply motion, and serves as an agreeable change from the anapaestic measure.

In the tetrameters we are made more distinctly

conscious that we are dealing with verse than is the case in the trimeter. They were, as has been already said, half sung to the accompaniment of the flute. In them, therefore, the language and its pronunciation recede somewhat further from the spoken Attic. One illustration of the distinction is that, whereas in the trimeter final diphthongs cannot stand before an initial vowel without being either elided or else forming crasis or synecphonesis, in the anapaestic tetrameters they may be left and scanned as shortened syllables, e.g. εὐχομαι εἰ, Θεμιστοκλεῖ ἀντιφερίζεις, ῥυππαπαῖ εἰπεῖν, Χαιρέον υἱός, εἶναι ἀδελφήν, δεσποίνῃ Ἀθηναίῃ. [If it be observed that these diphthongs end in *i* or *u*, which may be made consonantal (= *y* and *w*), we have still to reckon with e.g. Κλεισθένη εἶδον.]

The tragic (or generally poetical) lengthening before a mute and a liquid or nasal is also (though very occasionally) found in tetrameters (e.g. ἄγρων, μοχλός), and words of poetical colour are sometimes used, e.g. οὐποτε, κάρτα, μοχθεῖν, αὖτε, ἰδέσθαι, κλέος, ἕκατι, ἔφvs.

D. SOME MAIN FEATURES OF THE COMIC STYLE

The language of comedy is the language of common life, rendered as vivacious and witty as the poet can make it. The idioms are therefore the idioms of prose, but on its structural side the language, at least in the dialogue, is for the most part even easier than that of the contemporary prose. Brisk conversation admits of no involved sentences. The student may occasionally find considerable trouble with the vocabulary; he will meet with new colloquial phrases, with allusions to which he has no key, and with jokes of which the point is obscure

or undiscoverable; but he should have little difficulty with the grammar. What he should be prepared for is

puns :

surprise words (*παρὰ προσδοκίαν*) :

parody and burlesque :

quotation :

allusion :

colloquial metaphor constituting Athenian slang :

words manufactured for humorous purposes :

and also a plentiful use of

diminutives :

expletives :

exclamations of abuse, ridicule, contempt or pity.

Though these occur plentifully in every play, it is not easy to illustrate them apart from their context. The following may perhaps suffice as introductory specimens.

(a) *Puns*.—Plays upon words were as welcome to the Athenian audience of Aristophanes as they were to the English audience of Shakespeare. We are, however, scarcely in a position to estimate properly the excellence or the contrary of an Attic pun, for the reason that we are uncertain as to the exact Attic pronunciation. If we could hear a contemporary of Aristophanes articulating his vowels and consonants and giving to the accent its proper value, we should doubtless perceive a much closer resemblance between the words played upon than we can always perceive in them as written. Nevertheless it would appear that the Athenians were not very exacting in this respect. A suggestive resemblance in the shape of two words, or identity in a prominent syllable, was apparently sufficient, and the actor's delivery of course emphasised the point. Examples are :—

Eq. 55 *μᾶζαν μεμαχότος ἐν Πύλῳ Λακωνικὴν*
(suggesting *πυέλῳ* and conversely *μάχην μεμαχημένου*),

ibid. 279 ταῖσι τριήρεσι ζωμεύματα (sug. ὑποζώματα), 1182 φαγεῖν ἐλατῆρας ('cakes'), ἵνα τὰς ναῦς ἐλαύνωμεν καλῶς, *Ran.* 418 οὐκ ἔφυνσε φράτερας (sug. φραστῆρας), 439 Διὸς Κόρινθος (κόρις), *Pac.* 431 ὕπεχε τὴν φιάλην, ὅπως ἔργῳ 'φιαλοῦμεν, *Eccl.* 686 κάππα . . ἵνα κάπτωσιν, *Lys.* 91 sq. χαῖτα (plays on χάσκω), *Ach.* 35 sq. πρίων and πρίω, 348 ἄνθρακες (and ἄνθρωποι or ἄνδρες), *Vesp.* 30 τὴν τρόπιν τοῦ πράγματος (= τὸν τρόπον), *Av.* 121 πόλιν εὐερον (sug. εὐάερον), 179 πόλος and πόλις, *Nub.* 23 sq. κοππατίαν and ἐξεκόπην. So in the line of an unknown comedian ὑπὸ τοῦ γέλωτος εἰς Γέλαν ἀφίξομαι and (Anon. 350. 11) ὀνησιφόρα . . ὄνος φέρει.

(b) *Surprise words* (παρὰ προσδοκίαν).—A favourite device of the Attic comedians is to begin a sentence in such a way that the hearer would naturally expect a certain word or notion to follow, whereas there is substituted some other word or notion, which comes with a humorous surprise and therefore the greater effect. A good instance occurs in a fragment of Alexis (*Παράσ.* 2):—

πρᾶγμα δ' ἐστὶ μοι μέγα
φρέατος ἔνδον ψυχρότερον—'Αράροτος.

For 'colder than ice' is substituted 'more frigid than Araros,' ψυχρός being the Greek for dull and tedious.

So in Aristophanes: *Eg.* 59 βυρσίνην ἔχων | δειπνοῦντος ἐστὼς ἀποσοβεῖ—τοὺς ῥήτορας (instead of τὰς μυίας), 457 ὦ γεννικώτατον κρέας (for κάρα), 1176 εἰ μὴ φανερώς ἡμῶν ὑπερεῖχε τὴν—χύτραν (for χεῖρα), 1363 ἐκ τοῦ λάρυγγος ἐκκερέμασας—'Υπέρβολον (for e.g. λίθον), *Ran.* 421 ἐστὶν τὰ πρῶτα τῆς ἐκεῖ—μοχθηρίας, 855 κεφαλαίῳ ῥήματι . . ἐκχέη τὸν—Τήλεφον (for ἐγκέφαλον), *Plut.* 26 τῶν ἐμῶν γὰρ οἰκετῶν πιστότατον ἡγοῦμαί σε καὶ—κλεπτίστατον (for e.g. χρηστότατον), *Lys.* 103 ἄπειστιν ἐπὶ Θράκης φυλάττων—Εὐκράτη (for τοὺς πολεμίους),

Ach. 733 ποτέχετ' ἐμὶν—τὰν γαστέρα (for τὸν νοῦν), *Av.* 134 μή μοι τότ' ἔλθης, ὅταν ἐγὼ πράττω—κακῶς (for καλῶς), *Vesp.* 243 ἤκειν ἔχοντας ἡμερῶν ὀργὴν τριῶν (for σιτία).

(c) *Parody, burlesque, quotation and allusion* are too completely interwoven with the whole structure of a play for us to illustrate them satisfactorily in extracts. Tragedy, dithyramb, the hexameters of oracles, skolia, and other forms of verse are fair game for the comedian. In the dialogue it is particularly tragedy, in the lyrics particularly dithyramb, which suffer. The Athenian audience was entirely familiar with the style of the messenger's speech (ἀγγέλου ῥῆσις), with the recognition-scene (ἀναγνώρισις) and with the 'forensic dispute,' or argument and retort (ἐλεγχος), of the tragedian. It would therefore at once apprehend the humour of the comic burlesque of such passages, especially when the actor struck an attitude and intoned his words after the manner of some tragic 'star' whom they had recently seen performing in a play of Sophocles or Euripides.

Thus *Eq.* 625–682 and *Plut.* 627 sqq. travesty an ἀγγέλου ῥῆσις, *Eq.* 1232–1253 and *Ran.* 745 sqq. an ἀναγνώρισις, *Pac.* 124–154 a tragic discussion, *Thesm.* 331 sqq. the proclamation of a κῆρυξ, *Lys.* 1124–1156 a tragic speech, *Av.* 685–702 an epic theogony. Sometimes a part of the plot as well as the language of a tragedian is happily burlesqued, as in the *Thesmophoriazusae*, where portions of the *Helena* and *Andromeda* of Euripides are so treated.

It must be remembered that the whole Athenian populace attended the theatre at the festivals of Dionysus to listen to both tragedies and comedies, and that they similarly witnessed and heard the dithyrambic choruses. From the plays then performed they carried away vivid recollections of whole scenes. Moreover the plays were subsequently circulated and read. Lines of dialogue

became popular, either on their merits or because of some humorous perversion which might be made of them. Passages of lyrics 'took' with the people and were sung and quoted. Moreover Homer and the great lyric poets were taught at school to every properly educated Athenian boy. Certain *skolia* had been sung at symposia and elsewhere for generations. It was therefore quite safe for a comedian to burlesque, quote, or allude to epics, dramas, dithyrambs and other lyrics with a feeling that his audience would be with him in ready appreciation.

(d) *Colloquial Metaphor or Athenian Slang*. — The Greeks had a love of metaphor, i.e. of similitude compressed into the use of one figurative word. The notion that they were sparing or timid in such use is a misconception. Aeschylus is as figurative as Shakespeare and the Athenian populace as much so as the modern American. It is true that critical writers like Aristotle and Longinus utter cautions against excessive indulgence in this figure, but the cautions would have been unnecessary if there had been no tendency in that direction. What was really insisted upon was that a metaphor should be a happy one, that it should not be feeble or far-fetched (*σχολαστική*). If very bold, it was considered well to qualify it with terms like *ὡς εἰπεῖν* (cf. *quasi*). The Athenians loved clear thinking; therefore similitudes must bear examination; they must 'go on all fours.' But they also loved the imaginative clearness which perceived likenesses between things. Hence both their fondness for metaphor and their discriminating use of it.

Metaphor was therefore very common in colloquial Attic, and especially that humorous metaphor which cloaks the disagreeable under another name. It is naturally the part of comedy to make full use of such sprightly expressions, and Aristophanes is rich in them. For example, among words expressive of punishing by

beating we have δεινδροτομεῖν τὸ νῶτον, κυνοκοπεῖν τὸ νῶτον, ἀλοᾶν, σποδεῖν, δέρειν, ἀποδέρειν, λέπειν, καταξαίνειν, πλύνειν, μυττωτεύειν, φλᾶν etc. (cf. the English 'flay,' 'skin,' 'give a hiding,' 'a dressing,' 'dust one's jacket' etc.). So we have χορδεύειν τὰ πράγματα, ἐκκοκκίζειν τὰς πόλεις, ἐκβολβίζειν τινά, ὅπταν (of teasing), κατατέμνειν τινὰ καττύματα ('cut him into bits of leather'), ἀποβλίττειν τι. A man in anger or ill-temper is said βλέπειν σκύτη, νᾶπυ, ὀρίγανον, ὀπόν, κάρδαμα; he λύει τὴν ὄν. Eating has names like ἐρείδειν, σποδεῖν, φλᾶν, παίειν. To cozen is ὑπέρχεσθαι, περιέρχεσθαι, περιελαύνειν, περιδραμεῖν, βουκολεῖν. A schemer κεραμεύει (τὴν πόλιν) or ὑφαίνει.

How far these were already current slang, or how many of them Aristophanes invented and made current, we can hardly tell. It is only reasonable to suppose that it was part of a comedian's business to strike out new phrases, and that some at least make their first appearance in the Aristophanic plays.

(e) *Words humorously manufactured.*—The ease with which compound words were systematically constructed in Greek gave the comedians an opportunity for coining facetious terms of whatever length they chose. Some of these were more or less puns upon existing compounds; others were parodies of them, and these were particularly numerous in those lyrics in which the comic poet burlesqued the dithyramb. According to Aristotle (*Poet.* 22) compound words μάλιστα ἀρμόττει τοῖς διθυράμβοις and Aristophanes is ready to show his skill in travestyng the ὀνόματα πολλαπλᾶ of that style. His ὀρθροφοιτοσυκοφαντοδικοταλαίπωρος is, doubtless, an extravagant example, but κρομμοξυρεγμίας, ψαμματοσιογάργα are not far from the typical.

If there is a term ὁμομήτριος the comedian will invent ὁμομαστιγίας; from τρίπαλαι he will make χιλίοπαλαι; he will turn Λυσίμαχος into κλαυσίμαχος.

He will speak of μέλος μελλοδειπνικόν and of νεοπλουτοπόνηρος. Similarly he will invent humorous verbs, e.g. ἐσωκράτουν, nouns, e.g. φροντιστήριον, superlatives, e.g. αὐτότατος. He will play with genders, as in ἡ στρατηγός, ἡ γραμματεὺς, or with the voice of the verb, as in ῥέγκεται (because another middle has preceded). He will make foreigners, such as the Triballoi or the Scythian police, talk broken Greek, e.g. ὄρνιτο (= ὄρνιθος), κἀγὼ λέγι, πέρι (= φέρεις), Ἀττικὸς μέλις (= Ἀττικὸν μέλι); or he will mimic a lisp, as in ὀλᾶς (= ὀρᾶς). Sometimes he will imitate stammering, as in βρετετέτας, or the sound of a musical instrument, e.g. θρεττανελό, τοφλατοθράτ, βομβανοβομβάξ. There is in Greek no word πῶλης, but after the mention of στυππειοπῶλης a character will say εἰς οὗτοσὶ “πῶλης,” separating the latter part of the compound.

(f) *Diminutives*. — Colloquial Greek, like modern Italian, had a fondness for diminutives, expressing affection, pity or contempt. These were formed in a variety of ways. [In the speech of Dominus Hyacinthus in Browning's *The Ring and the Book* the intensives and diminutives applied to the same person occur as Cinone, Cinozzo, Cinoncello, Cinuolo, Cinicello, Cinino, Ciniccino, Cinoncino, Cinucciatolo, Cinotto, Cinarello etc.] The following are the regular types affected by the comedians, viz.

1. -ιον, e.g. παιδ-ίον, γερόντ-ιον, θυγάτριον, λύριον.
2. -ίδ-ιον, e.g. γνωμίδιον, δικίδιον, νοίδιον, γῆδιον, γράδιον, Σωκρατίδιον, Ξανθίδιον.

[When the stem of the word ended in -ιο- or -ια the result was -ι + ιδιον and thence -ιδιον, e.g. οὐστίδιον, ἱματίδιον, οἰκτίδιον (from οἰκία), ἀργυρίδιον (from ἀργύριον).] Similarly ἀμφορείδιον, Ἑρμείδιον, ἰχθῦδιον.

3. -άριον (contemptuous), e.g. παιδάριον, πλοιάριον, ἀνδράριον.

4. -ιδ-άριον, e.g. βοιδάριον, κωδάριον, βιβλιδάριον.
5. -ίσκος, -ίσκη, e.g. θυλακίσκος, οϊκίσκος, μερακίσκη.
6. -ίσκ-ιον, e.g. κοτυλίσκιον, χλανίσκιον.
7. -ίσκ-ίδ-ιον, e.g. χλανισκίδιον.
8. -ύλλ-ιον, e.g. μερακύλλιον, ἐπύλλιον.
9. -ύδριον, e.g. ἐλκύνδριον.

To intensify the diminutive still further the word *μικρόν* may be added, as in *δικίδιον μικρόν*.

(g) *Expletives*.—Athenian conversation must have been liberally garnished with expletives. Oaths, chiefly introduced by *μὰ* or *νῆ*, and appeals to the gods, with or without introductory *ὦ*, are therefore scattered throughout the pages of comedy. Such expletives are generally expressive of excitement, wonder, and keen interest; but it is by no means always possible to discern any special appropriateness in the choice of deity invoked. In verse the metre naturally has something to do with the question, but a comedian would not, for the sake of metre, run counter to conversational use. An appeal to Zeus is, of course, possible in any case. For the other deities it is presumable that originally—and perhaps at all times in studied speech—a choice was made of the god or goddess whose function it would be to lend help, deliverance or enlightenment, or to punish breach of faith, in the particular circumstances. Thus Apollo is the god, and Herakles the hero, of deliverance. As *ἀλεξίκακοι* they would be invoked when danger threatened or when a portent was seen. So in matters of taste one might swear *νῆ τὰς Χάριτας* and in matters of love *νῆ τὴν Ἀφροδίτην*. To some extent this principle of choice was always present. But it is impossible to suppose that the ordinary conversation of the people consistently maintained any rational distinctions. Each speaker would have his favourite expletives. There are, however, some limitations. The oath by *τὼ θεῶ* (Demeter and Persephone) belonged to women only, as did *νῆ τὴν Ἀρτεμιν*.

In comedy it will be found that oaths, introduced by *μὰ* (less often *οὐ μὰ*) and *νῆ* (less often *ναὶ μὰ*), are most commonly by Zeus (*Δία* or *τὸν Δία* indifferently). Next in order come the group Apollo, Poseidon, Demeter (*νῆ* or *μὰ τὸν Ἀπόλλω, τὸν Ποσειδῶ, τὴν Δήμητρα*, with the article). Then follow Dionysus, Hermes and Herakles (*τὸν Διόνυσον, τὸν Ἑρμῆν, τὸν Ἡρακλέα*). Other deities are less frequent (*τὴν Ἀφροδίτην, τὴν Ἑκάτην, τὴν Ἀθηναίαν, τὰς Χάριτας*). Sometimes we have generalisation in *τοὺς θεούς*, or enlargements for more serious asseveration, e.g. *νῆ τὸν Δία τὸν Σωτῆρα, μὰ τὸν Δία τὸν Ὀλύμπιον*. When an appeal is made (with or without *ὦ*) it is generally to the *ἀλεξίκακοι*, e.g. *Ζεῦ, Ζεῦ φίλτατε, Ζεῦ δέσποτα, Ζεῦ καὶ θεοί, θεοὶ καὶ δαίμονες καὶ Ζεῦ*, or *Ἀπολλων, Ἀπολλων ἀποτρόπαιε, ἀναξ Ἀπολλων καὶ θεοί, φίλ' Ἀπολλων, Φοῖβ' Ἀπολλων*, or *Ἡράκλεις, ὄναξ Ἡράκλεις, πολυτίμηθ' Ἡράκλεις*, or *ὦ Διοσκόρω, or ὦ Γῆ, or ὦ Πόσειδον*. Occasionally *Ἀλεξίκακε* or *Ἀποτρόπαιε* is used alone, and sometimes vaguely *θεοί, φίλοι θεοί, πολυτίμητοι θεοί*.

In adjurations with *πρὸς* (or *ὦ πρὸς*) the commonest expressions are *πρὸς (τῶν) θεῶν, πρὸς (τοῦ) Διός*; sometimes *πρὸς πάντων θεῶν* and *πρὸς τῆς Γῆς*.

There can be no doubt that the language of comedy would have seemed to Athenian ears unnatural and unvivacious without a liberal seasoning of such expletives, just as would have been the case with English drama in the prae-Puritan days.

(h) *Terms of abuse, contempt etc.*—Attic conversation, at least among the lower orders and the *ἀγοραῖοι*, must also have been remarkably free in abusive epithets, execrations and epithets of pity. These can seldom have been either meant or taken very seriously. The tone, of course, counted for much, but a little experience of the modern East (for example) or of the less refined walks of a modern European city will teach the observer that a speaker may attribute

to another the most shameful defects of character and habits without meaning anything in particular. Comedy therefore—doubtless exaggerating the practice for farcical purposes—indulges freely in words expressive of moral turpitude, e.g. *μιαρός*, *παμμίαιρος*, *μιαρὰ κεφαλὴ*, *βδελυρός*, *πονηρός*, *παμπόνηρος*, *θεοῖς ἐχθρός*, *κατάρατος*, *κάθαρμα*, *βωμολόχος*, *οὐδὲν ὑγίης*; of stupidity and ignorance, e.g. *σκαῖός*, *ἀπαίδευτος*, *μῶρος*, *ἡλίθιος*, *παχύς*, *ἀμαθής*, *ἀνόητος*, *βεκκεσέληνος*; of cowardice, treachery, or greed, e.g. *δειλός*, *δειλακρίων*, *φέναξ*, *ἀλάξων*, *πίθηκος*, *θηρίον*, *Φρυνώνδας*, *λάρος*, *γλίσχρων*. Speakers fling at each other such titles as *ιερόσυλος*, *λωποδύτης*, *βαλλαντιοτόμος*, *κλέπτης*, *τοιχωρύχος*, *κοπρολόγος*. [That such terms are often to be taken in a 'Pickwickian sense'; that at least they possessed less grossness of sound, or fell upon thicker skins at Athens than with us, is clear from the scurrility which marks the Athenian orators, even the best.]

With abuse goes execration or threat, and extremely common are such phrases as *ἐς κόρακας*, *βάλλ' ἐς κόρακας*, *οὐκ εἶ ἐς κόρακας*; *διαρραγείης*, *ἐπιτριβείης*, *ἀπόλοιο*, *οἴμωξε*, *ἀπολεῖ κάκιστα*.

On the other hand there are plentiful exclamations of pity, e.g. *ὦ κακοδαίμων*, *ὦ μέλε*, *ὥξυρέ*, *τάλαν* (frequent among women), *δύστηνε*, *σχέτλιε*, *δείλαιος* etc.

Without these also comedy would have lacked something in convincingness.

E. THE TEXT

The present text is conservative in the sense that the reading of the best MSS., when metrically correct and grammatically tolerable, is always retained, if it yields such a meaning as Aristophanes may very well have intended. No attempt has then been made, nor

can legitimately be made, to substitute something which might seem more prettily idiomatic or even more humorous. If an editor thinks he can perceive some reading which might be an improvement, and which he would like to think that Aristophanes actually wrote, he is entitled to offer it in his critical notes, but scarcely to insert it in his text.

Where the best MSS. differ, it is for the critic to use his sagacity in determining which of two readings, if either, is the more likely to have been prior to the other. He may choose the one or deduce both from some common source. How far, when the best MSS. alike show an untenable reading, some inferior copies are to be taken as authority, is one of the nicer matters of textual criticism. Often the readings of such copies simply represent the conjectural efforts of early mediaeval or renaissance critics. Nevertheless, since we cannot always tell upon what basis of authority these texts are formed, it is on the whole safer, when the best MSS. fail us, to accept from the inferior MSS. a tolerable reading in which a number of them agree, than to ignore it in favour of a modern conjecture. The best stratum of scholia is also often to be pressed into the service, as of at least equal value with the later order of MSS. Nor are the quotations by Suidas to be ignored, although verbal accuracy in quotation was by no means rigorously insisted upon until long after the era of printed books. But when all the texts are impossible or extremely unsatisfactory, new conjectural emendation has its place. Whether or not such emendation shall be incorporated in the text depends upon the degree of its convincingness as judged by the most dispassionate critical faculty of the editor.

Of the *Frogs* there are a large number of MSS., Of these the authority of two entirely outweighs that of the rest. They are the *Ravennas* (R) and the *Venetus* (V). These two are not always right; each occasionally corrects the other; both occasionally require correction from other MSS. or from conjecture. But the most casual survey of their readings in comparison with those of other MSS. will show that they have been copied with greater accuracy from originals which have undergone much less corruption. These are known as the *codices vetusti*, the rest being *recentiores*. For most of Aristophanes R is the sounder MS. but this is scarcely the case in the *Frogs*, in which many of the better readings are derived from V. When we have to choose between R and V we must first look to the indications of the other MSS. and to the scholia, and then fall back upon our critical judgment.

The scholia, or notes in the margins of the MSS., particularly those in R, have an appreciable value for criticism, but require cautious handling. They comprise two chief strata, the one ancient, dating, (or derived) from the comments of the Alexandrian *γραμματικοί* from at least the third century B.C. A great compiler of such comments, to whom the annotators of our scholia often refer, was the famous Didymus of the earlier age of Augustus. The other stratum is relatively modern, dating from Byzantine scholars and editors of MSS.

The *Frogs* having been (like the *Knights*, *Clouds*, *Acharnians* and *Plutus*) one of the plays most commonly read and therefore most continually and carefully copied, its text is comparatively pure.

In the present edition the innovations will be

found to consist chiefly in the ascription of lines to their speakers (e.g. 570, 574), in punctuation or accent (e.g. 66, 279, 285, 455, 507, 574 sq., 605, 610 sqq., 896 sq., 1210) and in a discrimination between the matter of the two versions of the play (1437 sqq.). Conjectures of the editor are included in the text at 645 (οὖν for οὐδ'), 665 (<περὶ> *πρῶνας*), 957 (ἐριν for ἐράν), 1130 (correction of order), 1305 (ἐπὶ τούτου for ἐπὶ τοῦτον), 1307. Further suggestions are added as queries in the critical notes to 15, 77, 83, 193, 286 sq., 705, 935, 1012, 1028, 1203, 1256, 1285, 1298, 1393, 1403, 1405, 1439 (= 1440), 1517. The MS. readings have been retained and defended in several cases where they are generally rejected without sufficient reason (e.g. 197, 665, 1235, 1249).

An attempt has been made to restore the proper orthographies as indicated by Attic inscriptions and other evidence, e.g. in φάρυξ, φράτερες, ἀναβιοίην, ἀνύτετον, τρεῖσκαίδεκα, Τειθράσαι, ἡδρον, σῶζω, κῶδιον, κωδάριον, πνεύσεται, λάθρα, πεύκησι, σχινδαλάμων. ποεῖν, ποήσω etc. are written (generally with MS. support) wherever the metre permits of a short initial syllable.

DRAMATIS PERSONAE

ΞΑΝΘΙΑΣ (slave of Dionysus)
ΔΙΟΝΤΣΟΣ
ΗΡΑΚΛΗΣ
ΝΕΚΡΟΣ (on his way to burial)
ΧΑΡΩΝ
ΑΙΑΚΟΣ (doorkeeper of Pluto)
ΘΕΡΑΠΑΙΝΑ ΠΕΡΣΕΦΟΝΗΣ
ΠΑΝΔΟΚΕΤΤΡΙΑ
ΠΛΑΘΑΝΗ (servant of the inn)
ΕΤΡΙΠΙΔΗΣ
ΑΙΣΧΥΛΟΣ
ΠΛΟΥΤΩΝ

ΧΟΡΟΣ ΜΥΣΤΩΝ (also heard, but not seen, as ΒΑΤΡΑΧΟΙ)

Supernumeraries (*κωφὰ πρόσωπα*) include corpse-bearers, persons at the Mysteries (other than the chorus proper), slaves of Pluto under Aeacus, train of Pluto.

[For the identity of the Mystae and the Frogs see 209 n. ; for Aeacus 464 n. ; for the assumption of only one landlady, 549 n. ; for the Coryphaeus 354 n.]

The better the actor the more he would perform, so far as the piece permitted. Hence the parts were probably divided as follows. That four actors are on the stage at once is seen from 552 sqq., 1444 sq.

Protagonist: Xanthias, who also plays Euripides (see n. after 1499).

Deuteragonist: Aeschylus, who has previously played Herakles, Charon, Aeacus, Landlady, and perhaps Persephone's maid.

Tritagonist: Dionysus.

Fourth Actor: The Corpse, Plathane, Pluto.



ΒΑΤΡΑΧΟΙ

ΞΑΝΘΙΑΣ. ΔΙΟΝΤΣΟΣ

- ΞΑ. Εἶπω τι τῶν εἰωθότων, ὦ δέσποτα,
ἐφ' οἷς ἀεὶ γελῶσιν οἱ θεώμενοι ;
- ΔΙ. νῆ τὸν Δί' ὃ τι βούλει γε, πλὴν
πιέζομαι·
τοῦτο δὲ φύλαξαι· πάνυ γάρ ἐστ' ἤδη
χολή.
- ΞΑ. μῆδ' ἕτερον ἀστεῖόν τι ;
- ΔΙ. πλὴν γ', ὥς θλίβομαι. 5
- ΞΑ. τί δαί ; τὸ πάνυ γέλοιον εἶπω ;
- ΔΙ. νῆ Δία
θαρρῶν γ'· ἐκείνο μόνον ὅπως μὴ 'ρεῖς,
- ΞΑ. τὸ τί ;
- ΔΙ. μεταβαλλόμενος τ' ἀνάφορον ὅτι χεζητιᾶς.

[As a rule only **R** and **V** are quoted. Where another reading is not stated to be a correction it is implied that it is found in other mss. al.=some other ms. than those named. cett.=all other mss. vulg.=most mss. Ed. and Qu.=an emendation or suggestion by the present editor. →=see note in commentary.]

3 βούλει MSS. Aristophanes probably used the form βούλη (Meisterhans², p. 131) ; cf. inf. 462 crit. note 4 γὰρ ἐστ'

RV. → 7 MSS. vary between θαρρῶν γε· μόνον ἐκεῖν' and the text. **R** omits ἐκεῖν'

- ΞΑ. τί δῆτ' ἔδει με ταῦτα τὰ σκεύη φέρειν,
εἴπερ ποήσω μηδὲν ὄνπερ Φρύνιχος
εἴωθε ποιεῖν καὶ Λύκισ καμειψίας
σκευηφοροῦς' ἐκάστοτ' ἐν κωμωδίᾳ; 15
- ΔΙ. μή νυν ποήσης· ὥς ἐγὼ θεώμενος,
ὅταν τι τούτων τῶν σοφισμάτων ἴδω,
πλεῖν ἢ ἵναυτῷ πρεσβύτερος ἀπέρχομαι.
- ΞΑ. ὦ τρισκακοδαίμων ἄρ' ὁ τράχηλος οὐτοσί,
ὅτε θλίβεται μέν, τὸ δὲ γέλοιον οὐκ ἐρεῖ. 20
- ΔΙ. εἴτ' οὐχ ὕβρις ταῦτ' ἐστὶ καὶ πολλή
τρυφή,
ὅτ' ἐγὼ μὲν ὦν Διόνυσος, υἱὸς Σταμνίου,
αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὀχῶ,
ἵνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι;
- ΞΑ. οὐ γὰρ φέρω ἡγώ;
- ΔΙ. πῶς φέρεις γάρ, ὅς γ' ὀχεῖ; 25
- ΞΑ. φέρων γε ταυτί. ΔΙ. τίνα τρόπον;
- ΞΑ. βαρέως πάννυ.
- ΔΙ. οὐκουν τὸ βάρος τοῦθ', ὃ σὺ φέρεις,
οὔνος φέρει;
- ΞΑ. οὐ δῆθ' ὃ γ' ἔχω ἡγὼ καὶ φέρω, μὰ
τὸν Δί' οὔ.
- ΔΙ. πῶς γὰρ φέρεις, ὅς γ' αὐτὸς ὑφ' ἐτέρου
φέρει;

13 ποιήσω vulg.: ποήσω RV. The omission of ι (before e-sounds) is correct when the quantity is short; before o-sounds ι remains (Meisterhans², p. 44). These variations will not be noted henceforth 15 σκεύη φέρουσ' R: σκευηφοροῦσ' V

al.: οἱ σκευοφοροῦσ' S: σκευηφόρους Fritzsche. Dind. brackets the line. → Qu. <ὡς> σκευοφοροῦσ' ? 16 νῦν RV

20 ὅτι MSS.: corr. A. Palmer. → 27 ὄνος R: οὔνος (or οὔνος) cett. and Eustath. →

- ΞΑ. οὐκ οἶδ'· ὁ δ' ὤμος οὐτοσὶ—πιέζεται. 30
 ΔΙ. σὺ δ' οὖν ἐπειδὴ τὸν ὄνον οὐ φῆς σ'
 ὠφελεῖν,
 ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.
 ΞΑ. οἴμοι κακοδαίμων· τί γὰρ ἐγὼ οὐκ ἐναυ-
 μάχουν ;
 ἢ τᾶν σε κωκύνει ἂν ἐκέλευον μακρά.
 ΔΙ. κατάβα, πανοῦργε. καὶ γὰρ ἐγγὺς τῆς
 θύρας 35
 ἦδη βαδίζων εἰμὶ τῇσδ', οἱ πρῶτά με
 ἔδει τραπέσθαι. παιδίον, παῖ, ἡμί, παῖ.

ΗΡΑΚΛΗΣ

- ΗΡ. τίς τὴν θύραν ἐπάταξεν ; ὡς κενταυρικῶς
 ἐνήλαθ' ὅστις· εἰπέ μοι, τουτὶ τί ἦν ;
 ΔΙ. ὁ παῖς. ΞΑ. τί ἔστιν ; ΔΙ. οὐκ ἐνεθυ-
 μήθης ;
 ΞΑ. τὸ τί ; 40
 ΔΙ. ὡς σφόδρα μ' ἔδεισε. ΞΑ. νῆ Δία, μὴ
 μαίνοιό γε.
 ΗΡ. οὐ τοι μὰ τὴν Δήμητρα δύναμαι μὴ
 γελᾶν·
 καίτοι δάκνω γ' ἐμαντόν· ἀλλ' ὅμως γελῶ.
 ΔΙ. ὦ δαιμόνιε, πρόσελθε· δέομαι γάρ τί σου.
 ΗΡ. ἀλλ' οὐχ οἶός τ' εἶμ' ἀποσοβῆσαι τὸν
 γέλων, 45
 ὁρῶν λεοντὴν ἐπὶ κροκωτῷ κειμένην.

36 εἶμι R. →
 error with this word

42 Δημήτραν (R) illustrates a common
 error with this word

τίς ὁ νοῦς ; τί κόθορνος καὶ ῥόπαλον
 ξυνηλθέτην ;

ποῖ γῆς ἀπεδήμεις ; ΔΙ. ἐπεβάτευν Κλει-
 σθένεια—

ΗΡ. κἄναυμάχηςας ;

ΔΙ. καὶ κατεδύσαμέν γε ναῦς
 τῶν πολεμίων ἢ δώδεκ' ἢ τρεισκαίδεκα.

ΗΡ. σφῶ ; ΔΙ. νῆ τὸν Ἀπόλλω.

ΞΑ. κᾶτ' ἔγωγ' ἐξηγρόμην. 51

ΔΙ. καὶ δῆτ' ἐπὶ τῆς νεῶς ἀναγιγνώσκοντί
 μοι

τὴν Ἀνδρομέδαν πρὸς ἑμαυτὸν ἐξαίφνης
 πόθος

τὴν καρδίαν ἐπάταξε πῶς οἶει σφόδρα.

ΗΡ. πόθος ; πόσος τις ; ΔΙ. μικρὸς ἡλίκος
 Μόλων. 55

μὴ σκῶπτέ μ', ὦδέλφ'. οὐ γὰρ ἄλλ' ἔχω
 κακῶς·

τοιούτος ἵμερός με διαλυμαίνεται.

ΗΡ. ποῖός τις, ὦδελφίδιον ;

ΔΙ. οὐκ ἔχω φράσαι. 60

ὅμως γε μέντοι σοι δι' αἰνιγμῶν ἐρῶ.

ἦδη ποτ' ἐπεθύμησας ἐξαίφνης ἔτνους ;

ΗΡ. ἔτνους ; βαβαιάξ, μυριάκεις γ' ἐν τῷ βίῳ.

ΔΙ. ἄρ' ἐκδιδάσκω τὸ σαφές, ἢ ἔρα
 φράσω ;

48 Van Leeuwen rightly omits the stop usually placed after Κλεισθένεια. → 50 τρισκαίδεκα MSS., but see Meisterhans², p. 41 51 Some MSS. (not RV) give κᾶτ' ἔγωγ' κτλ. to Herakles. → 63 μυριάκεις ἐν V, but γ' is more vivacious

HP. μὴ δῆτα περὶ ἔτνους γε πάνυ γὰρ
μανθάνω. 65

ΔΙ. τοιουτοσὶ τοίνυν με δαρδάπτει πόθος
Εὐριπίδου. HP. καὶ ταῦτα τοῦ τεθνη-
κότος ;

ΔΙ. κοῦδεῖς γέ μ' ἂν πείσειεν ἀνθρώπων τὸ
μὴ οὐκ
ἐλθεῖν ἐπ' ἐκείνον. HP. πότερον εἰς
"Αἶδου κάτω ; 69

ΔΙ. καὶ νῆ Δί' εἴ τί γ' ἔστιν ἔτι κατωτέρω.

HP. τί βουλόμενος ;

ΔΙ. δέομαι ποητοῦ δεξιου.
οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δ' ὄντες
κακοί.

HP. τί δ' ; οὐκ Ἰοφῶν ζῇ ;

ΔΙ. τοῦτο γάρ τοι καὶ μόνον
ἔτ' ἐστὶ λοιπὸν ἀγαθόν, εἰ καὶ τοῦτ' ἄρα
οὐ γὰρ σάφ' οἶδ' οὐδ' αὐτὸ τοῦθ' ὅπως ἔχει.

HP. εἴτ' οὐχὶ Σοφοκλέα, πρότερον ὄντ' Εὐρι-
πίδου, 76
μέλλεις ἀνάγειν, εἴπερ γ' ἐκείθεν δεῖ σ'
ἄγειν ;

ΔΙ. οὐ, πρίν γ' ἂν Ἰοφῶντ', ἀπολαβὼν αὐτὸν
μόνον,
ἄνευ Σοφοκλέους ὃ τι ποεῖ κωδωνίσω.

65 The punctuation μὴ δῆτα· περὶ ἔτνους γε πάνυ γὰρ is nearly as probable. (Even a later position of γὰρ is frequent in comedy)

76 εἴτ' οὐ Σοφοκλέα Bentley, etc. → || πρότερον ἄντ' A. Palmer. → 77 εἴπερ ἐκείθεν RV against the metre (ἀνάγειν Halm). γ' may be a stop-gap, in which case εἴπερ <ἄρ'> may be right. Qu. εἴπερ γ' ἐκείθεν δεῖ σ' ἄρα ?

- καλλῶς ὁ μὲν γ' Εὐριπίδης, πανούργος
ὦν, 80
καὶ ξυναποδρᾶναι δεῦρ' ἐπιχειρήσειέ μοι·
ὁ δ' εὐκολος μὲν ἐνθάδ', εὐκολος δ' ἐκεῖ.
HP. Ἀγάθων δὲ ποῦ 'στιν; ΔΙ. ἀπολιπὼν μ'
ἀποίχεται,
ἀγαθὸς ποητῆς καὶ ποθεινὸς τοῖς φίλοις.
HP. ποῖ γῆς ὁ τλήμων; ΔΙ. ἐς μακάρων
εὐωχίαν. 85
HP. ὁ δὲ Ξενοκλῆς— ΔΙ. ἐξόλοιτο νῆ Δία.
HP. Πυθάγγελος δέ;
ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος
ἐπιτριβομένου τὸν ὦμον οὕτωςι σφόδρα.
HP. οὐκ οὐν ἕτερ' ἔστ' ἐνταῦθα μεираκύλλια
τραγωδίας ποιοῦντα πλεῖν ἢ μύρια, 90
Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα;
ΔΙ. ἐπιφυλλίδες ταῦτ' ἐστὶ καὶ στωμύλματα,
χελιδόνων μουσεῖα, λωβηταὶ τέχνης,
ἃ φροῦδα θᾶπτον, ἣν μόνον χορὸν λάβη.
γόνιμον δὲ ποιητὴν ἂν οὐχ εὖροις ἔτι 96
ζητῶν ἄν, ὅστις ῥῆμα γενναῖον λάκοι.
HP. πῶς γόνιμον;
ΔΙ. ὥδὲ γόνιμον, ὅστις φθέγγεται
τοιουτονί τι παρακεκινδυνευμένον,
αἰθέρα Διὸς δωμάτιον, ἢ χρόνου
πόδα, 100

81 καὶ MSS.: corr. Dobree 83 οἴχεται RV: ἀποίχεται
vulg.: ἐμ' οἴχεται Dind.: ποῦ <ποῦ> . . οἴχεται Cobet: Qu.
μ' ὁ-ο-οἴχεται? → 86 Usually a question-sign is put after
Ξενοκλῆς. → 90 μυρίας Dind., but a corruption was
more likely to be the other way

ἡ φρένα μὲν οὐκ ἐθέλουσαν ὁμόσαι
καθ' ἱερῶν,
γλώτταν δ' ἐπιорκήσασαν ἰδὼτα τῆς
φρενός.

HP. σὲ δὲ ταῦτ' ἀρέσκει ; ΔΙ. μᾶλλον πλεῖν
ἡ μαίνομαι. 103

HP. ἡ μὴν κόβαλά γ' ἐστίν, ὥς καὶ σοὶ δοκεῖ.

ΔΙ. μὴ τὸν ἐμὸν οἶκει νοῦν· ἔχεις γὰρ οἰκίαν.

HP. καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεται.

ΔΙ. δειπνεῖν με δίδασκε. ΞΑ. περὶ ἐμοῦ δ'
οὐδεὶς λόγος.

ΔΙ. ἀλλ' ὥνπερ ἔνεκα τήνδε τὴν σκευὴν ἔχων
ἦλθον κατὰ σὴν μίμησιν, ἵνα μοι τοὺς
ξένους 109

τοὺς σοὺς φράσειας, εἰ δεοίμην, οἷσι σὺ
ἐχρῶ τόθ', ἡνίκ' ἦλθες ἐπὶ τὸν Κέρβερον·
τούτους φράσον μοι, λιμένας, ἄρτοπώλια,
πορνεῖ', ἀναπαύλας, ἐκτροπὰς, κρήνας,
ὁδοὺς,

πόλεις, διαίτας, πανδοκευτρίας, ὅπου
κόρεις ὀλίγιστοι. ΞΑ. περὶ ἐμοῦ δ'
οὐδεὶς λόγος. 115

HP. ὦ σχέτλιε, τολμήσεις γὰρ ἰέναι ;

ΔΙ. καὶ σύ γε
μηδὲν ἔτι πρὸς ταῦτ', ἀλλὰ φράζε τῶν
ὁδῶν

ὅπως τάχιστ' ἀφιξόμεθ' εἰς Ἄιδου κάτω·

103 μᾶλλα V: μάλα R (cf. 745 μᾶλλ' R: μάλα V) 111
The punctuation Κέρβερον· is better than Κέρβερον, →
118 ὅπως R: ὅπη V. →

καὶ μήτε θερμὴν μήτ' ἄγαν ψυχρὰν
φράσης.

HP. φέρε δὴ, τίς αὐτῶν σοι φράσω πρώτην;
τίνα; 120

μία μὲν γὰρ ἔστιν ἀπὸ κάλῳ καὶ θρα-
νίου. . . .

κρεμάσαντι σαυτόν. ΔΙ. παῦε, πνιγερὰν
λέγεις.

HP. ἀλλ' ἔστιν ἀτραπὸς ξύντομος τετριμμένη,
ἢ διὰ θυείας. ΔΙ. ἄρα κώνειον λέγεις;

HP. μάλιστά γε.

ΔΙ. ψυχρὰν γε καὶ δυσχείμερον. 125
εὐθύς γὰρ ἀποπήγνυσι τάντικνήμεια.

HP. βούλει ταχεῖαν καὶ κατάντη σοι φράσω;

ΔΙ. νῆ τὸν Δί', ὥς ὄντος γε μὴ βαδιστικοῦ.

HP. καθέρπυσόν νυν ἐς Κεραμεικόν. ΔΙ. εἶτα
τί;

HP. ἀναβὰς ἐπὶ τὸν πύργον τὸν ὑψηλόν.
ΔΙ. τί δρῶ; 130

HP. ἀφιεμένην τὴν λαμπάδ' ἐντεῦθεν θεῶ·
κᾶπειτ' ἐπειδὰν φῶσιν οἱ θεώμενοι
εἶναι, τόθ' εἶναι καὶ σὺ σαυτόν.

ΔΙ. ποῖ; HP. κάτω.

ΔΙ. ἀλλ' ἀπολέσαιμ' ἂν ἐγκεφάλου θρίῳ δύο.
οὐκ ἂν βαδίσαιμι τὴν ὁδὸν ταύτην.

HP. τί daί; 135

ΔΙ. ἥνπερ σὺ τότε κατήλθες.

HP. ἀλλ' ὁ πλοῦς πολὺς.

εὐθύς γὰρ ἐπὶ λίμνην μεγάλην ἤξεις πάνυ

- ἄβυσσον. ΔΙ. εἶτα πῶς περαιωθήσομαι;
 ΗΡ. ἐν πλοιαρίῳ τυννουτῳί σ' ἀνὴρ γέρων
 ναύτης διάξει δὺ' ὀβολῶ μισθὸν λαβών.
 ΔΙ. φεῦ. ὥς μέγα δύνασθον πανταχοῦ τῷ
 δὺ' ὀβολῶ. 141
 πῶς ἡλθέτην κακέϊσε;
 ΗΡ. Θησεὺς ἤγαγεν.
 μετὰ ταῦτ' ὄφεις καὶ θηρί' ὄψει. μυρία
 δεινότατα.
 ΔΙ. μή μ' ἔκπληττε, μηδὲ δειμάτου.
 οὐ γάρ μ' ἀποτρέψεις.
 ΗΡ. εἶτα βόρβορον πολὺν 145
 καὶ σκῶρ αἰίνων· ἐν δὲ τούτῳ κειμένους
 εἶ που ξένον τις ἠδίκησε πώποτε,
 ἢ μητέρ' ἠλόησεν, ἢ πατὴρ γνάθον
 ἐπάταξεν, ἢ ἰορκὸν ὄρκον ὤμοσεν, 150
 ἢ Μορσίμου τις ῥῆσιν ἐξεγράψατο.
 ΔΙ. νῆ τοὺς θεοὺς ἐχρῆν γε πρὸς τούτοις κεῖ
 τὴν πυρρίχην τις ἔμαθε τὴν Κινησίου.
 ΗΡ. ἐντεῦθεν αὐλῶν τίς σε περίεισιν πνοή,
 ὄψει τε φῶς κάλλιστον, ὥσπερ ἐνθάδε, 155
 καὶ μυρρινῶνας, καὶ θιάσους εὐδαίμονας
 ἀνδρῶν γυναικῶν, καὶ κρότον χειρῶν
 πολύν.
 ΔΙ. οὗτοι δὲ δὴ τίνες εἰσίν; ΗΡ. οἱ ἡμεμνη-
 μένοι, 158
 ΞΑ. νῆ τὸν Δί' ἐγὼ γοῦν ὄνος ἄγω μυστήρια.
 ἀτὰρ οὐ καθέξω ταῦτα τὸν πλείω χρόνον.

149 ἠλόησεν MSS. (the epic form): ἠλόησεν Suid. 151
 ἢ εἰ Μορσίμου Meineke. → 159 ἄγω RV: ἄγων al. →

HP. οἷ σοι φράσουσ' ἀπαξάπανθ' ὦν ἂν δέη.
οὔτοι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν ὁδὸν
ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκοῦσιν θύραις.
καὶ χαῖρε πόλλ', ὦδελφέ.

ΔΙ. νῆ Δία καὶ σύ γε
ὕγαινε· σὺ δὲ τὰ στρώματ' αὐθις λάμβανε.

ΞΑ. πρὶν καὶ καταθέσθαι ; ΔΙ. καὶ ταχέως
μέντοι πάνν. 166

ΞΑ. μὴ δῆθ', ἱκετεύω σ', ἀλλὰ μίσθωσαί τινα
τῶν ἐκφερομένων, ὅστις ἐπὶ τοῦτ' ἔρχεται.

ΔΙ. ἐὰν δὲ μὴ εὗρω ; ΞΑ. τότε μ' ἄγειν.

ΔΙ. καλῶς λέγεις·

καὶ γάρ τινες φέρουσι τουτονὶ νεκρόν.
οὔτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα·
ἄνθρωπε, βούλει σκευάρι' εἰς "Αἰδου
φέρειν ; 172

ΝΕΚΡΟΣ

πόσ' ἄττα ; ΔΙ. ταυτί.

NE. δύο δραχμὰς μισθὸν τελεῖς ;

ΔΙ. μὰ Δί', ἀλλ' ἔλαττον. NE. ὑπάγεθ' ὑμεῖς
τῆς ὁδοῦ.

ΔΙ. ἀνάμεινον, ὦ δαιμόνι', ἐὰν ξυμβῶ τί σοι.

NE. εἰ μὴ καταθήσεις δύο δραχμὰς, μὴ δια-
λέγου. 176

169 μὴ εὗρω or μηδῶ (RV) MSS. : μὴ ἔχω var. lect. ap. schol.
For the synecphonesis see Introd. p. xlii. || τότε' ἐμ' Bergk. →

170 τινες ἐκφέρουσι (a gloss) al., whence τιν' ἐκφέρουσι Elmsley. →

175 ἵνα ξυμβῶ R : ἐὰν al. : ἵνα ἂν V. The errors arose from
δαιμονιεαν

ΔΙ. λάβ' ἐννέ' ὀβολούς. ΝΕ. ἀναβιοίην νυν
πάλιν.

ΞΑ. ὥς σεμνὸς ὁ κατάρατος· οὐκ οἰμώζεται ;
ἐγὼ βαδιοῦμαι.

ΔΙ. χρηστὸς εἶ καὶ γεννάδας.
χωρῶμεν ἐπὶ τὸ πλοῖον.

ΧΑΡΩΝ

ῶόπ, παραβαλοῦ. 180

ΞΑ. τουτὶ τί ἔστι ;

ΔΙ. τοῦτο ; λίμνη νῆ Δία
αὕτη 'στὶν ἣν ἔφραζε, καὶ πλοῖόν γ' ὀρώ.

ΞΑ. νῆ τὸν Ποσειδῶ, κᾶστι γ' ὁ Χάρων οὔτοσί.

ΔΙ. χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων, χαῖρ'
ὦ Χάρων. 184

ΧΑ. τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων ;
τίς εἰς τὸ Λήθης πεδίου, ἢ εἰς ὄνου πόκας,
ἢ 'ς Κερβερίους, ἢ 'ς κόρακας, ἢ 'πὶ
Ταίναρον ;

ΔΙ. ἐγώ. ΧΑ. ταχέως ἔμβαινε.

ΔΙ. ποῦ σχήσειν δοκεῖς ;
ἐς κόρακας ὄντως ;

ΧΑ. ναὶ μὰ Δία, σοῦ γ' εἵνεκα.

177 ἀναβιῶν (or -βιῶν) MSS. : corr. Cobet, etc. (With ἀναβιο-ίη-ν cf. θε-ίη-ν) 181 ΔΙ. τουτὶ τί ἔστι ; ΞΑ. τοῦτο ;

λίμνη. ΔΙ. νῆ Δία κ.τ.λ. Van Leeuwen 186 ἢ 'ς Ὀνου πόκας RV : ἢ εἰς al. The latter is correct before vowels. Ὀκρου πλοκάς (Bergk) is no improvement 188 ποῦ RV : ποῖ al. →

189 εἵνεκα R : ἔνεκα V : οὔνεκα al. Prose inscriptions show only ἔνεκα. For statistics as between οὔνεκα and εἵνεκα see Meisterhans², p. 177. These are more in favour of οὔνεκα, but probably both forms were in use

ἔσβαινε δῆ. ΔΙ. παῖ, δεῦρο.

ΧΑ. δούλον οὐκ ἄγω, 190

εἰ μὴ νεναυμάχηκε τὴν περὶ τῶν κρεῶν.

ΞΑ. μὰ τὸν Δί, οὐ γὰρ ἀλλ' ἔτυχον ὀφθαλμιῶν.

ΧΑ. οὐκουν περιθρέξει δῆτα τὴν λίμνην κύκλω;

ΞΑ. ποῦ δῆτ' ἀναμενῶ;

ΧΑ. παρὰ τὸν Αὐαίνου λίθον, ἐπὶ ταῖς ἀναπαύλαις. ΔΙ. μανθάνεις;

ΞΑ. πάνυ μανθάνω. 195

οἴμοι κακοδαίμων, τῷ ξυνέτυχον ἐξιῶν;

ΧΑ. κάθιζ' ἐπὶ κώπην. εἴ τις ἐπιπλεῖ, σπευδέτω.

οὗτος, τί ποιεῖς;

ΔΙ. ὃ τι ποιῶ; τί δ' ἄλλο γ' ἢ

ἴζω 'πὶ κώπην, οὐπερ ἐκέλευές με σύ;

ΧΑ. οὐκουν καθεδεῖ δῆτ' ἐνθαδί, γάστρων;

ΔΙ. ἰδού. 200

ΧΑ. οὐκουν προβαλεῖ τὸ χεῖρε κάκτενεῖς;

ΔΙ. ἰδού.

ΧΑ. οὐ μὴ φλυαρήσεις ἔχων, ἀλλ' ἀντιβὰς

ἐλᾶς προθύμως.

ΔΙ. κατὰ πῶς δυνήσομαι,

ἄπειρος ἀθαλάττωτος ἀσαλαμίνιος

190 ἔσβαινε RV: ἔμβαινε al. The variation from v. 188 may very well be deliberate 191 νεκρῶν al. → 193

κύκλω VB: τρέχων al. Qu. τρόχῳ (cf. *curriculo currere*)?

194 αὐαίνου mss. The Attic is αὐ- 197 ἔτι πλεῖ Reiske and most editt. without need. → 199 οὐπερ RV: οἴπερ

al. cf. 188 || ἐκέλευσας al. → 201 Accidentally omitted in R from obvious cause 204 ἀθαλάττευτος Kock, but cf.

ἐρετμῶσαι χέρας (Eur. Med. 4)

ὦν, εἴτ' ἐλαύνειν ;

ΧΑ. ῥᾶσ'· ἀκούσει γὰρ μέλη 205
κάλλιστ', ἐπειδὰν ἐμβάλης, ἄπαξ. ΔΙ.
τίνων ;

ΧΑ. βατράχων κύκνων θαυμαστά. ΔΙ. κατα-
κέλευε δῆ.

ΧΑ. ὥπ ὅπ, ὥπ ὅπ.

ΒΑΤΡΑΧΟΙ

βρεκεκεκὲξ κοᾶξ κοᾶξ,
βρεκεκεκὲξ κοᾶξ κοᾶξ. 210

λιμναῖα κρηνῶν τέκνα,
ξύναυλον ὕμνων βοᾶν
φθεγξώμεθ', εὐγηρὺν ἐμὰν αἰοιδάν,
κοᾶξ κοᾶξ,

ἦν ἀμφὶ Νυσῆιον 215

Διὸς Διώνυσον ἐν

Λίμναισιν ἰαχῆσαμεν,

ἠνίχ' ὁ κραιπαλόκωμος

τοῖς ἱεροῖσι Χύτροισι :

χωρεῖ κατ' ἐμόν' τέμενος λαῶν ὄχλος.

βρεκεκεκὲξ κοᾶξ κοᾶξ. 220

ΔΙ. ἐγὼ δέ γ' ἀλγεῖν ἄρχομαι

τὸν ὄρρον, ὦ κοᾶξ κοᾶξ·

ὕμῳ δ' ἴσως οὐδὲν μέλει.

207 βατραχοκύκνων Bothe. → 215 ἦν MSS. The lyric (so-called 'Doric') forms are very inconsistently used in the MSS. (thus βοᾶν, αἰοιδάν, φορμικτὰς, ἀμέραισιν, but ἦν, κρηνῶν, εὐγηρὺν, ἠνίχ', εὐηλοῖς). In comedy it may have been enough to give some salient words this lyric colour 216 Διώνυσον MSS.: corr. Hermann (for metre)

- BA. βρεκεκεκεξ κοάξ κοάξ. 225
- ΔΙ. ἀλλ' ἐξόλοισθ' αὐτῷ κοάξ.
οὐδὲν γάρ ἐστ' ἀλλ' ἢ κοάξ.
- BA. εἰκότως γ', ὦ πολλὰ πρᾶτ-
των· ἐμὲ γὰρ ἔστερξαν εὐλυροί τε Μοῦσαι
καὶ κεροβάτας Πᾶν ὁ καλαμόφθογγα
παίζων. 230
προσεπιτέρπεται δ' ὁ φορμικτὰς Ἀπόλλων,
ἔνεκα δονακος, ὃν ὑπολύριον
ἔνυδρον ἐν λίμναις τρέφω.
βρεκεκεκεξ κοάξ κοάξ. 235
- ΔΙ. ἐγὼ δὲ φλυκταίνας γ' ἔχω·
ἀλλ', ὦ φιλφδὸν γένος,
παύσασθε. 239
- BA. μᾶλλον μὲν οὖν
φθεγξόμεσθ', εἰ δὴ ποτ' εὐ-
ηλίοις ἐν ἀμέραισιν
ἠλάμεσθα διὰ κυπείρου
καὶ φλέω, χαίροντες ὥδῃς
πολυκολυμβήτοισι μέλεσιν, 245
ἢ Διὸς φεύγοντες ὄμβρον
ἔνυδρον ἐν βυθῷ χορείαν
αἰόλαν ἐφθεγξάμεσθα
πομφολυγοπαφλάσμασιν.
- ΔΙ. βρεκεκεκεξ κοάξ κοάξ. 250
τουτὶ παρ' ὑμῶν λαμβάνω.
- BA. δεινά τᾶρα πεισόμεσθα.

245 πολυκολύμβοις μέλεσιν RV: corr. Fritzsche: πολυκολύμ-
βοισιν μέλεσιν Reisig 253 τ' ἄρα V: γὰρ R: γ' ἄρα al.:
corr. Elmsley

- ΔΙ. δεινότερα δ' ἔγωγ', ἐλαύνων
εἰ διαρραγήσομαι. 255
- ΒΑ. βρεκεκεκεῖς κοὰξ κοάξ.
- ΔΙ. οἰμώζετ'· οὐ γάρ μοι μέλει.
- ΒΑ. ἀλλὰ μὴν κεκραξόμεσθ' ἂν γ'
ἢ φάρυξ ὅποσον ἂν ἡμῶν
χανδάνῃ δι' ἡμέρας. 260
- ΔΙ. βρεκεκεκεῖς κοὰξ κοάξ.
τούτῳ γὰρ οὐ νικήσετε.
- ΒΑ. οὐδὲ μὴν ἡμᾶς σὺ πάντως.
- ΔΙ. οὐδέποτε· κεκράξομαι γάρ,
κἂν με δῇ δι' ἡμέρας, 265
ἕως ἂν ὑμῶν ἐπικρατήσω τῷ κοάξ.
βρεκεκεκεῖς κοὰξ κοάξ.
ἔμελλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κοάξ.
- ΧΑ. ὦ παῦε παῦε, παραβαλοῦ τῷ κωπίῳ.
ἔκβαιν', ἀπόδος τὸν ναῦλον. ΔΙ. ἔχε δὴ
τῷ βολῷ. 270
ὁ Ξανθίας. ποῦ Ξανθίας; ἡ Ξανθίας.
- ΞΑ. ἰαῦ. ΔΙ. βάδιζε δεῦρο. ΞΑ. χαῖρ', ὦ
δέσποτα.
- ΔΙ. τί ἔστι τάνταυθοῖ; ΞΑ. σκότος καὶ
βόρβορος. ~ ~ ~

258 ὅποσον ἢ φάρυξ (or φάρυξ) ἂν mss., an impossible order, →: corr. Bachmann: φάρυξ (R) appears to be correct, φάρυξ being due to λάρυγξ; cf. Herodian i. 45. 4 and the oblique case φάρυγος 266 κἂν με δῇ V (δῇ R): δέη or δεῖ cett. → 267 τὸ RV: τῷ al. The line is iambic trimeter 270 ἀποδοῦς Halbertsma, but the curt imperat. is more characteristic || τὸ ναῦλον al. Callistratus (in schol.) vouches for the masc. as the older 273 τάνταυθι Dind. The text has the pregnant sense 'in that direction'

ΔΙ. κατείδες οὖν που τοὺς πατραλοίας αὐτόθι
καὶ τοὺς ἐπιόρκους, οὓς ἔλεγεν ἡμῖν ;

ΞΑ. σὺ δ' οὐ ; 275

ΔΙ. νῆ τὸν Ποσειδῶ ἴγωγε, καὶ νυνὶ γ' ὀρώ.
ἄγε δῆ, τί δρῶμεν ;

ΞΑ. προιέναι βέλτιστα νῶν,
ὥς οὗτος ὁ τόπος ἐστὶν οὐ τὰ θηρία
τὰ δεῖν' ἔφασκ' ἐκείνος—

ΔΙ. ὥς οἰμώζεται.

ἡλαζονεύεθ', ἵνα φοβηθείην ἐγώ, 280

εἰδώς με μᾶχιμον ὄντα φιλοτιμούμενος.

οὐδὲν γὰρ οὕτω γαυρόν ἐσθ' ὥς Ἡρα-
κλῆς.

ἐγὼ δέ γ' εὐξαίμην ἂν ἐντυχεῖν τινι,

λαβεῖν τ' ἀγώνισμ' ἄξιόν τι τῆς ὁδοῦ.

ΞΑ. νῆ τὸν Δία· καὶ μὴν αἰσθάνομαι ψόφου
τινός. 285

ΔΙ. ποῦ ; ποῦ ἔστιν ; ΞΑ. ἐξόπισθεν. ΔΙ.
ἐξόπισθ' ἴθι.

ΞΑ. ἀλλ' ἐστὶν ἐν τῷ πρόσθε. ΔΙ. πρόσθε
νυν ἴθι.

ΞΑ. καὶ μὴν ὀρώ νῆ τὸν Δία θηρίον μέγα.

ΔΙ. ποῖόν τι ;

ΞΑ. δεινόν· παντοδαπὸν γοῦν γίγνεται·
τότε μέν γε βοῦς, νυνὶ δ' ὄρεῦς, τότε δ'
αὐ γυνή 290

279 εἶναι τὰ δειν' ἔφασκεν Hamaker, etc., but the sense is never completed (Ed.) 285 νῆ τὸν Δία καὶ κ.τ.λ. MSS. and edit.

Punctuation Ed. 286 ἐξόπισθε νυν ἴθι vulg. : ἐξόπισθεν αὐ ἴθι V : ἐξόπισθεν ἴθι R : ἐξόπισθ' ἴθι Dobree. Qu. ὀπισθεν οὖν ἴθι ? 290 τότε . . τότε RV : ποτὲ . . ποτὲ al. (Both are Attic)



ώραιοτάτη τις. ΔΙ. ποῦ 'στι; φέρ' ἐπ'
αὐτὴν ἴω.

ΞΑ. ἀλλ' οὐκέτ' αὖ γυνή 'στιν, ἀλλ' ἤδη κύων.

ΔΙ. *Ἐμπουσα τοίνυν ἐστί.

ΞΑ. πυρὶ γοῦν λάμπεται

ἅπαν τὸ πρόσωπον. ΔΙ. καὶ σκέλος

χαλκοῦν ἔχει;

294

ΞΑ. νῆ τὸν Ποσειδῶ, καὶ βολίτινον θάτερον,

σάφ' ἴσθι. ΔΙ. ποῖ δῆτ' ἂν τραποίμην;

ΞΑ. ποῖ δ' ἐγώ;

ΔΙ. ἱερεῦ, διαφύλαξόν μ', ἵν' ὦ σοι ξυμπότης.

ΞΑ. ἀπολούμεθ', ὠναξ Ἡράκλεις.

ΔΙ. οὐ μὴ καλεῖς μ',

ὠνθρωφ', ἱκετεύω, μηδὲ κατερεῖς τοῦνομα.

ΞΑ. Διόννυσε τοίνυν. ΔΙ. τοῦτό γ' ἔθ' ἦττον

θατέρου.

300

ΞΑ. ἴθ' ἦπερ ἔρχει. δεῦρο δεῦρ', ὦ δέσποτα,

ΔΙ. τί δ' ἔστι;

ΞΑ. θάρρει· πάντ' ἀγαθὰ πεπράγαμεν,

ἔξεστί θ' ὥσπερ Ἡγέλοχος ἡμῖν λέγειν·

ἐκ κυμάτων γὰρ αὐθις αὖ γαλῆν

ὀρώ.

ἦμπουσα φρούδη. ΔΙ. κατόμοσον. ΞΑ.

νῆ τὸν Δία.

305

ΔΙ. καῦθις κατόμοσον. ΞΑ. νῆ Δί'.

ΔΙ. ὄμοσον. ΞΑ. νῆ Δία.

ΔΙ. οἶμοι τάλας, ὥς ὠχρίασ' αὐτὴν ἰδών·

300 τοῦτό γ' (without ἔθ') RV: τοῦτό γ' ἐσθ' al.: τοῦτό γ' ἔθ' D: τοῦτ' ἔθ' Fritzsche, etc., but γ' seems essential. There is no trustworthy rule of division of anapaest after the first short syll. (Starkie, *Vesp. Introd.* pp. xl sq.)

- ΞΑ. ὁδὶ δὲ δείσας ὑπερεπυρρίασέ σου.
 ΔΙ. οἶμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέ-
 πεσεν ;
 τίν' αἰτιάσομαι θεῶν μ' ἀπολλύναι ; 310
 αἰθέρα Διὸς δωμάτιον, ἧ χρόνου
 πόδα ;
- ΞΑ. οὔτος. ΔΙ. τί ἔστιν ; ΞΑ. οὐ κατήκου-
 σας ; ΔΙ. τίνος ;
- ΞΑ. αὐλῶν πνοῆς.
 ΔΙ. ἔγωγε, καὶ δάδων γέ με
 αὔρα τις εἰσέπνευσε μυστικωτάτῃ.
 ἀλλ' ἡρεμὶ πτήξαντες ἀκροασώμεθα. 315

ΧΟΡΟΣ ΜΥΣΤΩΝ

- Ἰακχ', ὦ Ἰακχε.
 Ἰακχ', ὦ Ἰακχε.
 ΞΑ. τοῦτ' ἔστ' ἐκεῖν', ὦ δεσποθ'. οἱ μεμνη-
 μένοι
 ἐνταῦθά που παίζουσιν, οὓς ἔφραζε νῶν.
 ἄδουσι γοῦν τὸν Ἰακχον ὄνπερ δι' ἀγορᾶς.
 ΔΙ. κάμοι δοκοῦσιν. ἡσυχίαν τοίνυν ἄγειν 321
 βέλτιστόν ἐστιν, ὡς ἂν εἰδῶμεν σαφῶς.
 ΧΟ. Ἰακχ', ὦ πολυτίμοις ἐν ἔδραις ἐνθάδε
 ναίων,
 Ἰακχ', ὦ Ἰακχε, 325

308 σου R: μου al. (originally assigning the verse to ΔΙ.)

310 αἰτιάσωμαι Dind. → 320 Ἰακχον rather than Ἰακχον
 should be written. → δι' ἀγορᾶς V, Apollodorus Tarsensis,
 Hesych.: Διαγόρας R al. → 323 πολυτιμήτοις ἐν ἔδραις
 RV: ἐν om, al.: corr. Hermann

ἔλθῃ τόνδ' ἀνὰ λειμῶνα χορεύσων,
 ὁσίους ἐς θιασώτας,
 πολύκαρπον μὲν τινάσσω
 περὶ κρατὶ σῶ βρύοντα 329
 στέφανον μύρτων, θρασεῖ δ' ἐγκατακρούων
 ποδὶ τὰν ἀκόλαστον
 φιλοπαίγμονα τιμᾶν
 χαρίτων πλεῖστον ἔχουσιν μέρος, ἀγνάν,
 ἱερὰν 335
 ὁσίοις μύσταις χορεῖαν.

ΞΑ. ὦ πότνια πολυτίμητε Δήμητρος κόρη,
 ὡς ἡδύ μοι προσέπνευσε χοιρείων κρεῶν.

ΔΙ. οὐκουν ἀτρέμ' ἔξεις, ἦν τι καὶ χορδῆς
 λάβῃς ;

ΧΟ. ἔγειρε φλογέας λαμπάδας· ἐν χερσὶ γὰρ
 ἦκει— 340

Ἰακχ', ὦ Ἰακχε—
 νυκτέρου τελετῆς φωσφόρος ἀστήρ.
 φλέγεται δὴ φλογὶ λειμῶν·
 γόνυ πάλλεται γερόντων· 345
 ἀποσεύονται δὲ λύπας
 χρονίους τ' ἐτών παλαιῶν ἐνιαυτοὺς
 ἱερᾶς ὑπὸ τιμᾶς.
 σὺ δὲ λαμπάδι φέγγων 350
 προβάδην ἔξαγ' ἐπ' ἀνθηρὸν ἔλειον δά-
 πεδον

340 ἔγειρε φλογέας λαμπάδας ἐν χερσὶ γὰρ ἦκει τινάσσω RV :
 ἦκει cett. : τινάσσω om. al. : corr. Thiersch. Others omit γὰρ
 ἦκει. → 344 φλογὶ φέγγεται δὲ R al. : φλογὶ φλέγεται
 δὲ V al. : corr. Hermann 350 φλέγων MSS. : corr.
 Bothe

χοροποιόν, μάκαρ, ἦβαν.

ΚΟΡ. εὐφημεῖν χρὴ καῖξι' στασθαι τοῖς ἡμετέροισι
 χοροῖσιν
 ὅστις ἄπειρος τοιῶνδε λόγων, ἡ γνώμη
 μὴ καθαρεύει, 355
 ἡ γενναίων ὄργια Μουσῶν μήτ' εἶδεν
 μήτ' ἐχόρευσεν,
 μηδὲ Κρατίνου τοῦ ταυροφάγου γλώττης
 βακχεῖ' ἐτελέσθη,
 ἡ βωμολόχοις ἔπεσιν χαίρει μὴ 'ν καιρῷ
 τοῦτο ποιοῦσιν,
 ἡ στάσιν ἐχθρὰν μὴ καταλύει, μηδ'
 εὐκόλός ἐστι πολίταις,
 ἀλλ' ἀνεγείρει καὶ ῥιπίζει κερδῶν ἰδίων
 ἐπιθυμῶν, 360
 ἡ τῆς πόλεως χειμαζομένης ἄρχων κατα-
 δωροδοκεῖται,
 ἡ προδίδωσιν φρούριον ἡ ναῦς, ἡ τὰ πόρ-
 ρητ' ἀποπέμπει
 ἐξ Αἰγίνης Θωρυκίων ὧν εἰκοστολόγος
 κακοδαίμων,
 ἀσκώματα καὶ λῖνα καὶ πίτταν διαπέμπων
 εἰς Ἐπίδαυρον,
 ἡ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν
 παρέχειν τινὰ πείθει, 365
 ἡ κατατιλᾷ τῶν Ἑκαταίων κυκλίοισι
 χοροῖσιν ὑπάδων,

355 γνώμη RV: γνώμην al. → 359 πολίτης al. For
 absence of article see → 361 καταδωροδοκεῖ τι Blaydes. →
 366 Ἑκατείων Blaydes. → || ὑπάδων V: ἐπάδων R

ἢ τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὦν
 εἴτ' ἀποτρώγει,
 κωμωδηθεὶς ἐν ταῖς πατρίοις τελεταῖς
 ταῖς τοῦ Διονύσου.
 τούτοις πρῶνδῶ καὺθις πρῶνδῶ καὺθις
 τὸ τρίτον μάλα πρῶνδῶ
 ἐξίστασθαι μύσταισι χοροῖς· ὑμεῖς δ'
 ἀνεγείρετε μολπὴν 370
 καὶ παννυχίδας τὰς ἡμετέρας, αἱ τῇδε
 πρέπουσιν ἑορτῇ.

ΧΟ. χῶρει νυν πᾶς ἀνδρείως
 ἐς τοὺς εὐανθεῖς κόλπους
 λειμώνων ἐγκρούων
 κᾶπισκώπτων 375
 καὶ παίζων καὶ χλευάζων.
 ἡρίστηται δ' ἐξαρκούντως.
 ἀλλ' ἔμβα' ὥπως ἀρεῖς
 τὴν Σώτειραν γενναίως
 τῇ φωνῇ μολπάζων,
 ἦ τὴν χώραν 380
 σφάζειν φήσ' ἐς τὰς ὥρας,
 κἂν Θωρυκίῳ μὴ βούληται. 381

ΚΟΡ. ἄγε νυν ἑτέραν ὕμνων ιδέαυ τὴν καρπο-
 φόρον βασίλειαν,
 Δήμητρα θεάν, ἐπικοσμοῦντες ζαθέοις
 μολπαῖς κελαδεῖτε.

369 τούτοις ἀπανδῶ καὺθις ἀπανδῶ . . μάλ' ἀπανδῶ **B**: τούτοις
 αὐδῶ **V** and Aul. Gell. Praef.: corr. Blaydes. → 372
 δὴ νῦν **RV** (by a frequent gloss on νυν; cf. 891, 1378): νῦν al.
 377 αἶρεις **B**: αἰρήσεις **V** (i.e. αἶρης corrected by -εις): corr.
 Scaliger 380 σώσειν Cobet. →

- ΧΟ. Δήμητερ, ἀγνῶν ὀργίων
 ἄνασσα, συμπαραστάτει 385
 καὶ σῶζε τὸν σαυτῆς χορόν·
 καὶ μ' ἀσφαλῶς πανήμερον
 παῖσαι τε καὶ χορεῦσαι·
 καὶ πολλὰ μὲν γέλοιά μ' εἰ-
 πεῖν, πολλὰ δὲ σπουδαῖα, καὶ 390
 τῆς σῆς ἐορτῆς ἀξίως
 παῖσαντα καὶ σκώψαντα νι-
 κήσαντα ταινιοῦσθαι.
- ΚΟΡ. ἀλλ' εἶα 394
 νῦν καὶ τὸν ὠραῖον θεὸν παρακαλεῖτε
 δεῦρο 395
 ὠδαῖσι, τὸν ξυνέμπορον τῇσδε τῆς χορείας.
- ΧΟ. Ἰακχε πολυτίμητε, μέλος ἐορτῆς
 ἥδιστον εὐρών, δεῦρο συνακολουθεῖ
 πρὸς τὴν θεὸν καὶ δεῖξον ὥς 400
 ἄνευ πόνου πολλὴν ὁδὸν περαίνεις.
 Ἰακχε φιλοχορευτά, συμπρόπεμπέ με,
 σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλῳτι
 κάπ' εὐτελείᾳ τὸν τε σανδαλίσκον 405
 καὶ τὸ ῥάκος, κάξηῦρες ὥστ'
 ἀξημίους παίζειν τε καὶ χορεύειν.
 Ἰακχε φιλοχορευτά, συμπρόπεμπέ με.
 καὶ γὰρ παραβλέψας τι μεираκίσκης
 νῦν δὴ κατεῖδον καὶ μάλ' εὐπροσώπου·
 Ἰακχε φιλοχορευτά, συμπρόπεμπέ με. 413

397 μέρος Kock : τέλος Meineke. → 404 κατασχίσω μὲν
 R with ἐξεῦρες in 406 ; whence κατασχισάμενος . . ἐξηῦρες
 Kock. →

- ΔΙ. ἐγὼ δ' αἰεὶ πως φιλακόλουθός εἰμι καὶ
παίζων χορεύειν βούλομαι. ΞΑ. κᾶγωγε
πρός.
- ΚΟ. βούλεσθε δῆτα κοινῇ 416
σκώψωμεν Ἀρχέδημον,
ὃς ἐπτέτης ὢν οὐκ ἔφυσε φράτερας,
νυνὶ δὲ δημαγωγεῖ
ἐν τοῖς ἄνω νεκροῖσι, 420
κάστιν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας ;
- ΔΙ. ἔχοιτ' ἂν οὖν φράσαι νῶν
Πλούτων ὅπου νθάδ' οἰκεῖ ;
ξένω γάρ ἐσμεν ἀρτίως ἀφιγμένω.
- ΚΟ. μηδὲν μακρὰν ἀπέλθης,
μηδ' αὖθις ἐπανεῖργέ με, 435
ἀλλ' ἴσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένος.
- ΔΙ. αἵροι' ἂν αὖθις, ὦ παῖ.
- ΞΑ. τουτὶ τί ἦν τὸ πρᾶγμα
ἀλλ' ἢ Διὸς Κόρινθος ἐν τοῖς στρώμασιν ;
- ΚΟ. χωρεῖτε 440
νῦν ἱερὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἂν'
ἄλσος
παίζοντες οἷς μετουσία θεοφιλοῦς ἑορτῆς.
ἐγὼ δὲ σὺν ταῖσιν κόραις εἶμι καὶ
γυναιξίν 444
οὗ παννυχίζουσιν θεᾶ φέγγος ἱερὸν οἷσων.
- ΧΟ. χωρῶμεν εἰς πολυρρόδους 448
λειμώνας ἀνθεμώδεις,

414 MSS. add μετ' αὐτῆς at end of the line. → 415
παίζειν Naber 418 φράτορας MSS. → 432 Πλούτων
RV: Πλούτων' al. 444 sq. Some editors give these lines
to ΔΙ., others to ΚΟΡ. 445 θεαί V al.

τὸν ἡμέτερον τρόπον 450
 τὸν καλλιχορώτατον
 παίζοντες, ὃν ὄλβιαι
 μοῖραι ξυνάγουσιν.
 μόνοις γὰρ ἡμῖν ἥλιος
 καὶ φέγγος ἰλαρὸν ἔστιν, 455
 ὅσοι μεμνήμεθ' εὐ-
 σεβῇ τε διήγομεν
 τρόπον περὶ τοὺς ξένους
 καὶ τοὺς ἰδιώτας.

ΔΙΟΝΤΣΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ

- ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω ;
 τίνα ; 460
 πῶς ἐνθάδ' ἄρα κόπτουσιν οὐπιχώριοι ;
 ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ γεύσει τῆς θύρας,
 καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ'
 ἔχων.
 ΔΙ. παῖ παῖ.

ΑΙΑΚΟΣ

- τίς οὗτος ;
 ΔΙ. Ἡρακλῆς ὁ καρτερός. 464
 ΑΙΑ. ὦ βδελυρὲ κἀναίσχυνντε καὶ τολμηρὲ σύ,
 καὶ μιὰ καὶ παμμίαρε καὶ μιάρωτατε,

453 Ὡραι Meineke. → 455 ἱερὸν RV (the best mss. thus showing an inferior reading): ἰλαρὸν ἔστιν vulg., but ἔστιν seems required 462 γεῦσαι V: γεύση R (the true form; cf. sup. 3 crit. note)

ὃς τὸν κύν' ἡμῶν ἐξελάσας τὸν Κέρβερον
 ἀπῆξας ἄγχων κάποδρὰς ὥχου λαβών,
 ὃν ἐγὼ 'φύλαττον. ἀλλὰ νῦν ἔχει μέσος·
 τοῖα Στυγὸς σε μελανοκάρδιος
 πέτρα 470

Ἀχερόντιός τε σκόπελος αἵματο-
 σταγῆς

φρουροῦσι, Κωκυτοῦ τε περίδρομοι
 κύνες,

Ἐχιδνά θ' ἑκατογκέφαλος, ἥ τὰ
 σπλάγχνα σου

διασπαράξει, πλευμόνων τ' ἀνθά-
 ψεται

Τάρτησία μύραινα· τὼ νεφρῷ δέ σου
 αὐτοῖσιν ἐντέροισιν ἡματωμένῳ 476

διασπᾶσονται Γοργόνες Τειθράσαι,
 ἐφ' ἃς ἐγὼ δρομαῖον ὁρμήσω πόδα.

ΞΑ. οὗτος, τί δέδρακας; οὐκ ἀναστήσει ταχύ,
 πρὶν τινά σ' ἰδεῖν ἀλλότριον;

ΔΙ. ἀλλ' ὠρακιῷ. 481

ἀλλ' οἶσε πρὸς τὴν καρδίαν μου σφογγιάν.

ΞΑ. ἰδοὺ λαβέ. προσθοῦ.

ΔΙ. ποῦ 'στιν; ΞΑ. ὦ χρυσοῖ θεοί,
 ἐνταῦθ' ἔχεις τὴν καρδίαν;

ΔΙ. δείσασα γὰρ
 εἰς τὴν κάτω μου κοιλίαν καθείρπυσεν.

ΞΑ. ὦ δειλότατε θεῶν σὺ κἀνθρώπων. 486

474 πλευμόνων (RV) is the older form (cf. *pulmo*, Skt. *klṛman*): πνευμόνων vulg. 477 Τειθράσαι MSS.: Τειθράσαι inscriptions 483 The mss. wrongly give προσθοῦ to ΔΙ. →

- ΔΙ. ἐγώ ;
 πῶς δειλός, ὅστις σφογγιὰν ἤτησά σε ;
 ἐγὼ δ' ἀνέστην καὶ προσέτ' ἀπεψησάμην.
 ΞΑ. ἀνδρείά γ', ὦ Πόσειδον.
 ΔΙ. οἶμαι νῆ Δία. 491
 σὺ δ' οὐκ ἔδειςας τὸν ψόφον τῶν ῥη-
 μάτων
 καὶ τὰς ἀπειλάς ; ΞΑ. οὐ μὰ Δί' οὐδ'
 ἐφρόντισα.
 ΔΙ. ἴθι νυν, ἐπειδὴ ληματιᾶς κἀνδρείος εἶ,
 σὺ μὲν γενοῦ 'γὼ τὸ ῥόπαλον τουτὶ
 λαβὼν 495
 καὶ τὴν λεοντὴν, εἵπερ ἀφοβόσπλαγχνος
 εἶ.
 ἐγὼ δ' ἔσομαί σοι σκευοφόρος ἐν τῷ μέρει.
 ΞΑ. φέρε δὴ ταχέως αὐτ'. οὐ γὰρ ἀλλὰ
 πειστέον·
 καὶ βλέψον εἰς τὸν Ἡρακλειοξανθίαν,
 εἰ δειλὸς ἔσομαι καὶ κατὰ σέ τὸ λῆμ'
 ἔχων. 500
 ΔΙ. μὰ Δί' ἀλλ' ἀληθῶς οὐκ Μελίτης μα-
 στιγίας.
 φέρε νυν ἐγὼ τὰ στρώματ' αἴρωμαι ταδί.

ΘΕΡΑΠΙΑΙΝΑ

ὦ φιλταθ' ἦκεις Ἡράκλεις ; δεῦρ' εἴσιθι.
 ἦ γὰρ θεός σ' ὥς ἐπύθεθ' ἤκοντ', εὐθέως

494 ληματίας is a var. lect. (V and schol.). → 499 ἐς Dind., but the uniformity of treatment before consonants is not so certain as before vowels (Meisterhans², pp. 174 sq.)

ἔπεττεν ἄρτους, ἦψε κατερεικτῶν χύτρας
ἔτνους δὺ ἢ τρεῖς, βούν ἀπηνθράκιζ'
ὄλον, 506

πλακοῦντας ὥπτα, κολλάβους—ἀλλ' εἰσιθι.

ΞΑ. κάλλιστ', ἐπαινῶ.

ΘΕ. μὰ τὸν Ἀπόλλω οὐ μή σ' ἐγὼ
περιόψομά πελθόντ', ἐπεὶ τοι καὶ κρέα
ἀνέβραττεν ὀρνίθεια, καὶ τραγήματα 510
ἔφρυγε, κῶνον ἀνεκεράννυ γλυκύτατον.
ἀλλ' εἰσιθ' ἄμ' ἐμοί. ΞΑ. πάνυ καλῶς.

ΘΕ. ληρεῖς ἔχων
οὐ γάρ σ' ἀφήσω. καὶ γὰρ αὐλητρίς
γέ σοι
ἦδη ὕδον ἔσθ' ὠραιοτάτη κῶρχηστρίδες
ἕτεραι δὺ ἢ τρεῖς.

ΞΑ. πῶς λέγεις; ὀρχηστρίδες; 515

ΘΕ. ἀλλ' εἰσιθ', ὥς ὁ μάγειρος ἦδη τὰ τεμάχη
ἔμελλ' ἀφαιρεῖν χῆ τράπεζ' εἰσήρετο.

ΞΑ. ἴθι νυν, φράσον πρῶτιστα ταῖς ὀρχη-
στρίσιν 519

ταῖς ἔνδον οὔσαις αὐτὸς ὅτι εἰσέρχομαι.
ὁ παῖς, ἀκολούθει δεῦρο τὰ σκεύη φέρων.

ΔΙ. ἐπίσχες οὗτος. οὐ τί που σπουδὴν ποεῖ,
ὅτιή σε παίζων Ἑρακλέα ἑσκεύασα;

505 κατερικτῶν RV: κατερεικτῶν al. 507 δεῦρ' εἰσιθι R (from 503). It seems best to punctuate and mark aposiopesis as in text (Ed.). → 509 περιόψομαι ἀπελθόντ' R (περιόψομ' V): corr. Porson: περιόψομαι ἐπαινοῦντ' A. Palmer 513 αὐλητρίς τε V 520 ὅτι R: ὅτ' V: ὥς al. (to avoid hiatus. See Introd. p. xlii) 522 ποιεῖ V: ποεῖς R al. The latter is quite possible. → 523 Ἑρακλέα γ' ἑσκεύασα vulg. (with the ordinary stop-gap): ἥρακλε ἑσκεύασα R: corr. Elmsley. →

ΠΑΝΔΟΚΕΥΤΡΙΑ

Πλαθάνη, Πλαθάνη, δεῦρ' ἔλθ', ὁ παν-
 οὔργος οὔτοσί,
 ὃς εἰς τὸ πανδοκεῖον εἰσελθὼν ποτε 550
 ἐκκαίδεκ' ἄρτους κατέφαγ'. ἡμῶν.

ΠΛΑΘΑΝΗ

νὴ Δία,

ἐκείνος αὐτὸς δῆτα. ΞΑ. κακὸν ἦκει τινί.
 ΠΑΝ. καὶ κρέα γε πρὸς τούτοισιν ἀνάβραστ'
 εἵκοσιν
 ἀν' ἡμιωβολιαῖα. ΞΑ. δώσει τις δίκην.
 ΠΑΝ. καὶ τὰ σκόροδα τὰ πολλὰ.
 ΔΙ. ληρεῖς, ὦ γύναι, 555
 κοῦκ οἶσθ' ὅ τι λέγεις.
 ΠΛΑ. οὐ μὲν οὖν με προσεδόκας,
 ὅτι ἡ κοθόρνους εἶχες, ἂν γινῶναί σ' ἔτι.
 ΠΑΝ. τί δαί; τὸ πολὺ τάρῃχος οὐκ εἶρηκά πω.
 ΠΛΑ. μὰ Δί', οὐδὲ τὸν τυρόν γε τὸν χλωρόν,
 τάλαν, 559
 ὃν οὔτος αὐτοῖς τοῖς ταλάροις κατήσθιεν.
 ΠΑΝ. κάππειτ' ἐπειδὴ τὰργύριον ἐπραττόμεν,
 ἔβλεψεν εἰς με δριμύ, κάμυνκάτό γε.
 ΞΑ. τούτου πάνυ τοῦργον, οὔτος ὁ τρόπος
 πανταχοῦ.

551 For Πλαθάνη (R al.) some mss. prefix ἐτέρα πανδοκεῦτρα.
 → 554 ἀνημιωβολιαῖα al. → || πάνθ' ἡμ. Van Leeuwen.
 (The true spelling appears to be -βελ-) 557 ἀναγινῶναι
 mss. : corr. Elmsley. → 560 R has lost τοῖς after αὐτοῖς

ΠΛΑ. καὶ τὸ ξίφος γ' ἐσπάτο, μαίνεσθαι δοκῶν.

ΞΑ. νῆ Δία, τάλαινα.

ΠΛΑ. νὼ δὲ δεισάσᾱ γέ που 565

ἐπὶ τὴν κατήλιφ' εὐθύς ἀνεπηδήσαμεν·

ὁ δ' ὥχετ' ἐξάξας γε τὰς ψιᾶθους λαβῶν.

ΞΑ. καὶ τοῦτο τούτου τοῦργον. ἀλλ' ἐχρήν
τι δρᾶν.

ΠΑΝ. ἴθι δὴ κάλεσον τὸν προστάτην Κλέωνά
μοι—

ΔΙ. σὺ δ' ἔμοιγ', ἐάνπερ ἐπιτύχῃς, Ὑπέρβολον—

ΠΑΝ. ἴν' αὐτὸν ἐπιτρίψωμεν.

ὦ μιὰρὰ φάρυξ, 571

ὡς ἡδέως ἄν σου λίθῳ τοὺς γομφίους

κόπτοιμ' ἄν, οἷς μου κατέφαγες τὰ φορτία.

ΔΙ. ἐγὼ δέ γ' ἐς τὸ βάραθρον ἐμβάλοιμι σέ.

ΠΑΝ. ἐγὼ δὲ τὸν λάρυγγ' ἄν ἐκτέμοιμι σοῦ 575
δρέπανον λαβοῦς', ᾧ τὰς χόλικας κατέ-
σπασας.

ἀλλ' εἰμ' ἐπὶ τὸν Κλέων', ὃς αὐτοῦ τήμερον
ἐκπηνιεῖται ταῦτα προσκαλούμενος.

ΔΙ. κάκιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.

ΞΑ. οἶδ' οἶδα τὸν νοῦν· παῦε παῦε τοῦ λόγου. 580
οὐκ ἄν γενοίμην Ἡρακλῆς ἄν.

565 The speaker of νῆ Δία, τάλαινα differs in MSS. || δεισάσα
RV: δεισασαι al.: νὼ δὲ δὴ δεισαντέ που Meineke. →

570 MSS. give this speech to πανδοκεύτρια β': corr. Ed. →

571 φάρυγξ al. Cf. 259 crit. note 574 ἐγὼ δ' ἄν Elmsley
needlessly. → The line is usually given to ΠΑΝΔ or ΠΛΑΘ
with ἐμβάλοιμι σε: corr. Ed. → 575 ἐκτέμοιμί σου MSS.:
Accentuation Ed.

576 τοὺς κόλικας RV: τὰς al. There
is no κόλιξ; the corruption arose from the substitution of κόλ-
λικας for χόλικας and adaptation of the article. Corr. Schaefer

581 αἶδ Hirschig for the second ἄν, wrongly. →

- ΔΙ. μηδαμῶς,
 ὦ Ξανθίδιον.
 ΞΑ. καὶ πῶς ἂν Ἀλκμήνης ἐγὼ
 υἱὸς γενοίμην, δοῦλος ἅμα καὶ θνητὸς ὢν;
 ΔΙ. οἶδ' οἶδ' ὅτι θυμοῖ, καὶ δικαίως αὐτὸ δρᾷς·
 κἂν εἴ με τύπτοις, οὐκ ἂν ἀντεῖποιμί σοι. 585
 ἀλλ' ἦν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι
 χρόνου,
 πρόρριζος αὐτός, ἢ γυνή, τὰ παιδιά,
 κάκιστ' ἀπολοίμην, κἀρχέδημος ὁ γλάμων.
 ΞΑ. δέχομαι τὸν ὄρκον, κἀπὶ τούτοις λαμβάνω.

ΧΟΡΟΣ

νῦν σὸν ἔργον ἔστ', ἐπειδὴ 590
 τὴν ἱστολήν εἴληφας, ἦνπερ
 εἶχες, ἐξ ἀρχῆς πάλιν,
 ἀνανεάζειν < . . >
 καὶ βλέπειν αὖθις τὸ δεινόν,
 τοῦ θεοῦ μεμνημένον
 ὥπερ εἰκάζεις σεαυτόν.
 εἰ δὲ παραληρῶν ἀλώσει
 κἀκβαλεῖς τι μαλθακόν, 595
 αὖθις αἶρεσθαί σ' ἀνάγκη
 ὅσται πάλιν τὰ στρώματα.

582 Meineke ejects ὦ (i.e. Ξανθίδιον). → || ἀλκμήνης Meineke ;
 cf. 531 crit. note 591 The comma should not be
 placed after ἐξ ἀρχῆς. → 592 ἀνανεάζειν RV: ἀνανεάζειν
 σαυτὸν δέ al. (a feeble completion of the metre). ἀν. <πρὸς τὸ
 σοβαρόν> Meineke from schol. More probably another infin. in
 -άζειν has been lost. → 595 κἀκβάλῃς V: καὶ βάλλῃς R:
 καὶ βαλεῖς al.: corr. Hermann 596 ὅσται Dawes. ὅστι V;
 om. R: τις al.

- 611 **ΚΑ.** οὐ κακῶς, ὦνδρες, παραινείτ',
 ἀλλὰ καὐτὸς τυγχάνω ταῦτ'
 ἄρτι συννοούμενος.
 ὅτι μὲν οὖν, ἣν χρηστὸν ἦ τι,
 ταῦτ' ἀφαιρεῖσθαι πάλιν πει- 600
 ράσεται μ' εὖ οἶδ' ὅτι.
 ἀλλ' ὅμως ἐγὼ παρέξω
 'μαντὸν ἀνδρεῖον τὸ λῆμα
 καὶ βλέποντ' ὀρθῶς.
 δεῖν δ' ἔοικεν, ὥς ἀκούω
 τῆς θύρας καὶ δὴ ψόφον.

ΑΙΑΚΟΣ. ΔΙΟΝΤΣΟΣ. ΞΑΝΘΙΑΣ

- ΑΙΑ.** ξυνδεῖτε ταχέως τουτονὶ τὸν κυνοκλόπον, 605
 ἵνα δῶ δίκην· ἀνύτετον. **ΔΙ.** ἦκει τῷ
 κακόν.
ΞΑ. οὐκ ἐς κόρακας μὴ πρόσσιτον.
ΑΙΑ. εἶεν, καὶ μάχει;
 ὁ Διτύλας χῶ Σκεβλύας χῶ Παρδόκας
 χωρεῖτε δευρὶ καὶ μάχεσθε τουτφί.
 εἴτ' οὐχὶ δεινὰ ταῦτα, τύπτειν τουτονὶ 610
 κλέπτοντα πρὸς τὰλλότρια; **ΔΙ.** μᾶλλ'
 ὑπερφυᾶ.

600 εὖ οἶδ' ἐγὼ Velsen. → 606 ἀνύτετον MSS., incorrectly
 for Attic 607 οὐκ ἐς κόρακας; μὴ πρόσσιτον MSS.: οὐκ ἐς
 κόρακας; οὐ μὴ πρόσσιτον; Elmsley (subsequently omitting καί).
 The only change required is in the punctuation (Ed.). → ||
 μάχει (μάχη) MSS.: μαχεῖ Dind. → 608 Σπαρδόκας V
 (cf. Thuc. 2. 101) 610 sqq. The usual distribution is ΔΙ.
 εἴτ' οὐχὶ . . τὰλλότρια; ΑΙΑ. μᾶλλ' ὑπερφυᾶ. ΔΙ. σχέτλια
 κ.τ.λ.; corr. Ed. →

ΑΙ. σχέτλια μὲν οὖν καὶ δεινά.

ΞΑ. καὶ μὴν νῆ Δία,
εἰ πάποτ' ἦλθον δεῦρ', ἐθέλω τεθνηκέναι,
ἧ 'κλεψα τῶν σῶν ἄξιόν τι καὶ τριχός.
καί σοι ποήσω πρᾶγμα γενναῖον πάνν· 615
βασάνιζε γὰρ τὸν παῖδα τουτονὶ λαβών,
κἄν ποτέ μ' ἔλῃς ἀδικοῦντ', ἀπόκτεινόν
μ' ἄγων.

ΑΙΑ. καὶ πῶς βασανίσω;

ΞΑ. πάντα τρόπον, ἐν κλίμακι
δήσας, κρεμάσας, ὑστριχίδι μαστιγῶν,
δέρων, 619
στρεβλῶν, ἔτι δ' ἐς τὰς ῥίνας ὄξος ἐγχεών,
πλίνθους ἐπιτιθείς, πάντα τᾶλλα, πλὴν
πράσφ
μὴ τύπτε τοῦτον μηδὲ γητείφ νέφ.

ΑΙΑ. δίκαιος ὁ λόγος· κἄν τι πηρώσω γέ σοι
τὸν παῖδα τύπτων, τὰργύριόν σοι κείσεται.

ΞΑ. μὴ δῆτ' ἔμοιγ'. οὕτω δὲ βασάνιζ' ἀπα-
γαγών. 625

ΑΙΑ. αὐτοῦ μὲν οὖν, ἵνα σοὶ κατ' ὀφθαλμοὺς λέγῃ.
κατάθου σὺ τὰ σκεύη ταχέως, χῶπως ἐρεῖς
ἐνταῦθα μηδὲν ψεῦδος.

ΔΙ. ἀγορεύω τινὶ
ἐμὲ μὴ βασανίζειν ἀθάνατον ὄντ'. εἰ δὲ μή,
αὐτὸς σεαυτὸν αἰτιῶ. ΑΙΑ. λέγεις δὲ τί;

ΔΙ. ἀθάνατος εἶναί φημι Διόνυσος Διός, 631
τοῦτον δὲ δοῦλον. ΑΙΑ. ταῦτ' ἀκούεις;

618 βασανίσω V : βασανίζω B al.
Dind.

626 σοι MSS. : σοί

- ΞΑ. . φήμ' ἐγώ.
καὶ πολὺ γε μᾶλλον ἔστι μαστιγωτέος·
εἴπερ θεὸς γάρ ἐστιν, οὐκ αἰσθήσεται.
- ΔΙ. τί δῆτ', ἐπειδὴ καὶ σὺ φῆς εἶναι θεός, 635
οὐ καὶ σὺ τύπτει τὰς ἴσας πληγὰς ἐμοί;
- ΞΑ. δίκαιος ὁ λόγος· χῶπότερον ἂν νῶν ἴδῃς
κλαύσαντα πρότερον ἢ προτιμήσαντά τι
τυπτόμενον, εἶναι τοῦτον ἡγοῦ μὴ θεόν.
- ΑΙΑ. οὐκ ἔσθ' ὅπως οὐκ εἶ σὺ γεννάδας ἀνὴρ· 640
χωρεῖς γὰρ εἰς τὸ δίκαιον. ἀποδύεσθε δῆ.
- ΞΑ. πῶς οὖν βασανιεῖς νῶν δικαίως;
ΑΙΑ. ῥαδίως·
πληγὴν παρὰ πληγὴν ἐκάτερον.
- ΞΑ. καλῶς λέγεις.
- ΑΙΑ. ἰδού. ΞΑ. σκόπει νυν ἥν μ' ὑποκινή-
σαντ' ἴδῃς.
- ΑΙΑ. ἤδη 'πάταξά σ'. ΞΑ. οὐ μὰ Δί' οὖν
ἐμοὶ δοκεῖς.
- ΑΙΑ. ἀλλ' εἰμ' ἐπὶ τονδὶ καὶ πατάξω. ΔΙ. 646
πηνίκα;
- ΑΙΑ. καὶ δὴ 'πάταξα. ΔΙ. κατὰ πῶς οὐκ
ἔπτարον;
- ΑΙΑ. οὐκ οἶδα· τονδὶ δ' αὖθις ἀποπειράσομαι.
- ΞΑ. οὔκουν ἀνύσεις τι; ἀτταταῖ.
- ΑΙΑ. τί ἀτταταῖ;
μῶν ὠδυνήθης;

645 οὐδ' ἐμοὶ δοκεῖς MSS.: δοκεῖ (or δοκῶ) Bentley (giving the words to Aeacus): οὐκ ἐμοὶ δοκεῖς Bothe. || οὖν for οὐδ' is simplest (Ed.). → (otherwise οὐ μὰ Δί', οὐκ, ἐμοὶ δοκεῖν might be suggested) 649 ἀνύσεις λατταται τί λατταται (or the like) MSS.: corr. Thiersch. →

- ΞΑ. οὐ μὰ Δί', ἀλλ' ἐφρόντισα 650
 ὀπόθ' Ἡράκλεια τὰν Διομείοις γίγνεται.
- ΑΙΑ. ἄνθρωπος ἱερός. δεῦρο πάλιν βαδιστέον.
- ΔΙ. ἰοὺ ἰού. ΑΙΑ. τί ἔστιν; ΔΙ. ἰππέας
 ὀρῶ.
- ΑΙΑ. τί δῆτα κλάεις; ΔΙ. κρομμύων ὁσφραί-
 νομαι.
- ΑΙΑ. ἐπεὶ προτιμᾷς γ' οὐδέν. ΔΙ. οὐδέν μοι
 μέλει. 655
- ΑΙΑ. βαδιστέον τᾶρ' ἐστὶν ἐπὶ τουνδὶ πάλιν.
- ΞΑ. οἶμοι. ΑΙΑ. τί ἔστι; ΞΑ. τὴν ἄκαν-
 θαν ἔξελε.
- ΑΙΑ. τί τὸ πρᾶγμα τουτί; δεῦρο πάλιν
 βαδιστέον.
- ΔΙ. Ἄπολλον—ὅς που Δῆλον ἢ Πύθων'
 ἔχεις.
- ΞΑ. ἤλγησεν· οὐκ ἤκουσας;
- ΔΙ. οὐκ ἔγωγ', ἐπεὶ 660
 ἱαμβον Ἰππώνακτος ἀνεμιμνησκόμην.
- ΞΑ. οὐδὲν ποεῖς γάρ· ἀλλὰ τὰς λαγόνας σπώδει.
- ΑΙΑ. μὰ τὸν Δί', ἀλλ' ἤδη πάρεχε τὴν γαστέρα.
- ΔΙ. Πόσειδον, ΞΑ. ἤλγησέν τις.
- ΔΙ. ὃς Αἰγαίου <περὶ> πρῶνας ἢ γλαυ-
 κᾶς μέδεις 665
 ἀλὸς ἐν βένθεσιν.
- ΑΙΑ. οὐ τοι μὰ τὴν Δήμητρα δύναμαί πω μαθεῖν
 ὀπότερος ὑμῶν ἐστι θεός. ἀλλ' εἴσιτον·
 ὁ δεσπότης γὰρ αὐτὸς ὑμᾶς γινώσεται 670

ΔΙ. χή Φερρέφατθ', ἄτ' ὄντε κακείνω θεώ.
 ὀρθῶς λέγεις· ἐβουλόμην δ' ἂν τοῦτό σε
 πρότερον ποῆσαι, πρὶν ἐμὲ τὰς πληγὰς
 λαβεῖν.

ΧΟΡΟΣ

Μούσα χορῶν ἱερῶν ἐπίβηθι καὶ ἔλθ' ἐπὶ
 τέρψιν ἀοιδᾶς ἐμᾶς, 675
 τὸν πολὺν ὀψομένη λαῶν ὄχλον, οὐ σοφίαι
 μυρίαι κάθηνται
 φιλοτιμότεραι Κλεοφῶντος, ἐφ' οὐ δὴ
 χείλεσιν ἀμφιλάλοισ
 δεινὸν ἐπιβρέμεται 680
 Θρηκία χελιδῶν
 ἐπὶ βάρβαρον ἐξομένη πέταλον·
 ῥύζει δ' ἐπὶ κλαυτον ἀηδόνιον νόμον,
 ὥς ἀπολείται,
 κἂν ἴσαι γένωνται. 685
 τὸν ἱερὸν χορὸν δίκαιόν ἐστι χρηστὰ τῇ
 πόλει
 ξυμπαραινεῖν καὶ διδάσκειν. πρῶτον οὖν
 ἡμῖν δοκεῖ
 ἐξισῶσαι τοὺς πολίτας κάφελεῖν τὰ
 δείματα.
 κεῖ τις ἡμαρτε σφαλεῖς τι Φρυνίχου πα-
 λαίσμασιν,

671 Φερρέφατ' R: Φερρέθατ' V. → 673 νοῆσαι V attractively. The confusion is found elsewhere; cf. 1373 || πρὶν ἐμὲ R: πρὶν με cett. 678 φιλοτιμότερα Van Leeuwen 683 κελαρύζει R: κελαδεῖ V al. || ῥύζει Dind. →

ἐγγενέσθαι φημὶ χρήναι τοῖς ὀλισθοῦσιν τότε
αἰτίαν ἐκθεῖσι λῦσαι τὰς πρότερον ἀμαρ-
τίας. 691

εἴτ' ἄτιμόν φημι χρήναι μηδέν' εἰν' ἐν τῇ
πόλει.

καὶ γὰρ αἰσχρόν ἐστι τοὺς μὲν ναυμαχί-
σαντας μίαν

καὶ Πλαταιᾶς εὐθύς εἶναι κἀντὶ δούλων
δεσπότας—

κουδὲ ταῦτ' ἔγωγ' ἔχοιμ' ἂν μὴ οὐ καλῶς
φάσκειν ἔχειν, 695

ἀλλ' ἐπαινῶ· μόνα γὰρ αὐτὰ νοῦν ἔχοντ'
ἐδράσατε—

πρὸς δὲ τούτοις εἰκὸς ὑμᾶς, οἱ μεθ' ὑμῶν
πολλὰ δὴ

χοὶ πατέρες ἐναυμάχησαν καὶ προσήκουσιν
γένει,

τὴν μίαν ταύτην παρεῖναι ξυμφορὰν
αἰτουμένοις.

ἀλλὰ τῆς ὀργῆς ἀνέντες, ὧ σοφώτατοι
φύσει, 700

πάντας ἀνθρώπους ἐκόντες συγγενεῖς κτη-
σώμεθα

κάπιτίμους καὶ πολίτας, ὅστις ἂν
ξυνναυμαχῇ.

εἰ δὲ ταῦτ' ὀγκωσόμεσθα κάποσεμνυνού-
μεθα,

690 ἐγγενέσθαι al. 691 ἐκδῶσι Herwerden
μένους R (first hand): -οις cett. and R corrected. →
ταῦτ' RV: τοῦτ' al.

699 αἰτου-
703

τὴν πόλιν καὶ ταῦτ' ἔχοντες κυμάτων
 ἐν ἀγκάλαις,
 ὑστέρφ' χρόνῳ ποτ' αὖθις εὖ φρονεῖν οὐ
 δόξομεν. ✕ 705
 εἰ δ' ἐγὼ ὀρθὸς ἰδεῖν βίον ἀνέρος ἢ
 τρόπον ὅστις ἔτ' οἰμώζεται,
 οὐ πολλὸν ροῦδ' ὁ πίθηκος οὗτος ὁ νῦν
 ἐνοχλῶν,
 Κλειγένης ὁ μικρός,
 ὁ πονηρότατος βαλανεὺς ὅποσοι κρατοῦσι
 κυκησιτέφρου 710
 ψευδολίτρου κονίας
 καὶ Κιμωλίας γῆς,
 χρόνον ἐνδιατρίψει· ἰδὼν δὲ τάδ' οὐκ
 εἰρηνικὸς ἔσθ', ἵνα μὴ ποτε κάποδυθῇ
 μεθύων ᾗ- 715
 νεύξυλον βαδίζων.
 πολλάκις γ' ἡμῖν ἔδοξεν ἢ πόλις
 πεπονθέναι
 ταῦτόν ἔς τε τῶν πολιτῶν τοὺς καλοὺς
 τε κάγαθούς
 ἔς τε τάρχαϊον νόμισμα καὶ τὸ καινὸν
 χρυσίον. 720
 οὔτε γὰρ τούτοισιν οὖσιν οὐ κεκιβδηλευ-
 μένοις,
 ἀλλὰ καλλίστοις ἀπάντων, ὥς δοκεῖ,
 νομισμάτων,

704 Others punctuate κάποσεμνυνούμεθα | τὴν πόλιν, καὶ ταῦτ'
 → 705 Qu. οὐδ' ἔξομεν? 711 ψευδονίτρου al. (the
 later and less Attic form) 714 εἰδὼς mss. : corr. Bentley
 719 τοὺς κακοὺς τε κάγαθούς a few late copies. →

καὶ μόνοις ὀρθῶς κοπεῖσι καὶ κεκωδωνι-
 σμένοις
 ἔν τε τοῖς Ἑλλησι καὶ τοῖς βαρβάροισι
 πανταχοῦ,
 χρώμεθ' οὐδέν, ἀλλὰ τούτοις τοῖς πονηροῖς
 χαλκίοις 725
 γθές τε καὶ πρῶην κοπεῖσι τῷ κακίστῳ
 κόμματι,
 τῶν πολιτῶν θ' οὓς μὲν ἴσμεν εὐγενεῖς
 καὶ σώφρονας
 ἄνδρας ὄντας καὶ δικαίους καὶ καλοὺς τε
 κάγαθούς,
 καὶ τραφέντας ἐν παλαίστραις καὶ χοροῖς
 καὶ μουσικῇ,
 προυσελοῦμεν, τοῖς δὲ χαλκοῖς καὶ ξένοις
 καὶ πυρρίαις 730
 καὶ πονηροῖς καὶ πονηρῶν εἰς ἅπαντα
 χρώμεθα
 ὑστάτοις ἀφιγμένοισιν, οἷσιν ἡ πόλις
 πρὸ τοῦ
 οὐδὲ φαρμακοῖσιν εἰκῇ ῥαδίως ἐχρήσατ' ἄν.
 ἀλλὰ καὶ νῦν, ὠνόητοι, μεταβαλόντες
 τοὺς τρόπους,
 χρήσθε τοῖς χρηστοῖσιν αὖθις· καὶ κατορ-
 θώσασι γὰρ 735
 εὖλογον· κἄν τι σφαλῇτ', ἐξ ἀξίου γοῦν
 τοῦ ξύλου,
 ἦν τι καὶ πάσχητε, πάσχειν τοῖς σοφοῖς
 δοκήσετε.

ΑΙΑΚΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ ΜΥΣΤΩΝ

ΑΙΑ. νῆ τὸν Δία τὸν σωτήρα, γεννάδας ἀνὴρ
ὁ δεσπότης σου.

ΞΑ. πῶς γὰρ οὐχὶ γεννάδας ; 739

ΑΙΑ. τὸ δὲ μὴ πατάξαι σ' ἐξελεγχθέντ' ἀντικρυς,
ὅτι δοῦλος ὦν ἔφασκες εἶναι δεσπότης.

ΞΑ. ὦμωξε μέντ' αὖν.

ΑΙΑ. τοῦτο μέντοι δουλικὸν
εὐθύς πεπόηκας, ὅπερ ἐγὼ χαίρω ποιῶν.

ΞΑ. χαίρεις, ἱκετεύω ;

ΑΙΑ. μᾶλλ' ἐποπτεύειν δοκῶ, 745
ὅταν καταράσσωμαι λάθρα τῷ δεσπότη.

ΞΑ. τί δὲ τουθορύζων, ἡνίκ' ἂν πληγὰς λαβὼν
πολλὰς ἀπίης θύραζε ; ΑΙΑ. καὶ τοῦθ'
ἥδομαι.

ΞΑ. τί δὲ πολλὰ πράττων ;

ΑΙΑ. ὥς μὰ Δί' οὐδὲν οἶδ' ἐγώ.

ΞΑ. ὁμόγνιε Ζεῦ· καὶ παρακούων δεσποτῶν 750
ἅττ' ἂν λαλῶσι ; ΑΙΑ. μᾶλλὰ πλεῖν ἢ
μαίνομαι.

ΞΑ. ὦ Φοῖβ' Ἀπολλων, ἔμβαλέ μοι τὴν δεξιάν,
καὶ δὸς κύσαι, καὐτὸς κύσον, καί μοι
φράσον, 755
πρὸς Διός, ὃς ἡμῖν ἐστὶν ὁμομαστιγίας—
τίς οὗτος οὖνδον ἐστὶ θόρυβος καὶ βοή

745 see 103 crit. note 746 λάθρα B: λάθρα V cf. Meisterhans², p. 114. Inf. 1168 EV have λάθρα 748 καὶ τόθ' al. →

751 ὅταν V al. for ἅττ' ἂν 757 καὶ EV: χή cett., but θόρυβος καὶ βοή form one notion and ὁ λοιδορησμός another

χὼ λοιδορησμός ; ΑΙΑ. Αἰσχύλου κεῦρι-
πίδου.

ἄ. πρᾶγμα πρᾶγμα μέγα κεκίνηται
μέγα 759

ἐν τοῖς νεκροῖσι καὶ στάσις πολλή πάννυ.

ΞΑ. ἐκ τοῦ ;

ΑΙΑ. νόμος τις ἐνθάδ' ἐστὶ κείμενος,
ἀπὸ τῶν τεχνῶν, ὅσαι μεγάλαι καὶ δεξιαί,
τὸν ἄριστον ὄντα τῶν ἑαυτοῦ συντέχνων
σίτησιν αὐτὸν ἐν πρυτανείῳ λαμβάνειν
θρόνον τε τοῦ Πλούτωνος ἐξῆς, ΞΑ.
μανθάνω. 765

ΑΙΑ. ἕως ἀφίκοιτο τὴν τέχνην σοφώτερος
ἕτερός τις αὐτοῦ· τότε δὲ παραχωρεῖν ἔδει.

ΞΑ. τί δῆτα τουτὶ τεθορύβηκεν Αἰσχύλον ;

ΑΙΑ. ἐκεῖνος εἶχε τὸν τραγῳδικὸν θρόνον,
ὥς ὢν κράτιστος τὴν τέχνην. ΞΑ. νυνὶ
δὲ τίς ; 770

ΑΙΑ. ὅτε δὴ κατῆλθ' Εὐριπίδης, ἐπεδείκνυτο
τοῖς λωποδύταις καὶ τοῖσι βαλλαντιο-
τόμοις

καὶ τοῖσι πατραλοῖαισι καὶ τοιχωρύχοις,
ὅπερ ἔστ' ἐν "Αιδου πληῆθος, οἱ δ' ἀκροώ-
μενοι

τῶν ἀντιλογιῶν καὶ λυγισμῶν καὶ
στροφῶν 775

ὑπερεμάνησαν, κἀνόμισαν σοφώτατον·

759 V accidentally omits the first μέγα : some other mss. have γὰρ or σφόδρα in its place 772 βαλλαντιοτόμοις R : βαλαντ- V. mss. cannot be trusted with -λλ- or -σσ-, but Simonid. fr. 181 shows that at least the first syllable was long

κάπειτ' ἐπαρθεῖς ἀντελάβετο τοῦ θρόνου,
 ἵν' Αἰσχύλος καθήστο. ΞΑ. κοῦκ ἐβάλ-
 λετο ;

ΑΙΑ. μὰ Δί', ἀλλ' ὁ δῆμος ἀνεβόα κρίσιν ποεῖν
 ὁπότερος εἴη τὴν τέχνην σοφώτερος. 780

ΞΑ. ὁ τῶν πανούργων ; ΑΙΑ. νῆ Δί',
 οὐράνιον γ' ὅσον.

ΞΑ. μετ' Αἰσχύλου δ' οὐκ ἦσαν ἕτεροι
 σύμμαχοι ;

ΑΙΑ. ολίγον τὸ χρηστόν ἐστιν, ὥσπερ ἐνθάδε.

ΞΑ. τί δῆθ' ὁ Πλούτων δρᾶν παρασκευάζεται ;

ΑΙΑ. ἀγῶνα ποιεῖν αὐτίκα μάλα καὶ κρίσιν 785
 κάλεγchon αὐτῶν τῆς τέχνης.

ΞΑ. κάπειτα πῶς
 οὐ καὶ Σοφοκλῆς ἀντελάβετο τοῦ θρόνου ;

ΑΙΑ. μὰ Δί' οὐκ ἐκεῖνος, ἀλλ' ἔκυσε μὲν
 Αἰσχύλον.

ὅτε δὴ κατῆλθε, κἀνέβαλε τὴν δεξιάν,
 καὶ κεῖνος ὑπεχώρησεν αὐτῷ τοῦ θρόνου· 790
 νυνὶ δ' ἔμελλεν, ὥς ἔφη Κλειδημίδης,
 ἔφεδρος καθεδεῖσθαι· κἂν μὲν Αἰσχύλος
 κρατῇ,

ἔξειν κατὰ χώραν· εἰ δὲ μή, περὶ τῆς
 τέχνης

διαγωνιεῖσθ' ἔφασκε πρὸς γ' Εὐριπίδην.

ΞΑ. τὸ χρῆμ' ἄρ' ἔσται ;

ΑΙΑ. νῆ Δί', ὀλίγον ὕστερον. 795
 κἀνταῦθα δὴ τὰ δεινὰ κινηθήσεται.

καὶ γὰρ ταλάντῳ μουσικῇ σταθμήσεται.

ΞΑ. τί δέ ; μειαγωγήσουσι τὴν τραγῳδίαν ;

ΑΙΑ. καὶ κανόνας ἐξοίσουσι καὶ πήχεις ἐπὼν
καὶ πλαίσια ξύμπτυκτα ΞΑ. πλινθεύ-
σουσι γάρ; 800

ΑΙΑ. καὶ διαμέτρους καὶ σφήνας. ὁ γὰρ
Εὐριπίδης

κατ' ἔπος βασανιεῖν φησι τὰς τραγωδίας.

ΞΑ. ἥ που βαρέως οἶμαι τὸν Αἰσχύλον φέρειν.

ΑΙΑ. ἔβλεψε γοῦν ταυρηδὸν ἐγκύψας
κάτω.

ΞΑ. κρινεῖ δὲ δὴ τίς ταῦτα;

ΑΙΑ. τοῦτ' ἦν δύσκολον. 805

σοφῶν γὰρ ἀνδρῶν ἀπορίαν ἠύρισκέτην.

οὔτε γὰρ Ἀθηναίοισι συνέβαιν' Αἰσχύλος,

ΞΑ. πολλοὺς ἴσως ἐνόμιζε τοὺς τοιχωρύχους.

ΑΙΑ. λήρόν τε τᾶλλ' ἡγεῖτο τοῦ γινῶναι πέρι
φύσεις ποητῶν· εἶτα τῷ σῷ δεσπότη 810
ἐπέτρεψαν, ὅτι τῆς τέχνης ἔμπειρος ἦν.
ἀλλ' εἰσίσωμεν· ὥς ὅταν γ' οἱ δεσπόται
ἐσπουδάκωσι, κλαύμαθ' ἡμῖν γίγνεται.

ΗΜ.α' ἥ που δεινὸν ἐριβρεμέτας χόλου ἐνδοθεν
ἔξει, 814

ἡνίκ' ἂν ὀξύλαλον παρίδῃ θήγοντος ὀδόντα
ἀντιτέχνου· τότε δὴ μανίας ὑπὸ δεινῆς
ὄμματα στροβήσεται.

ΗΜ.β' ἔσται δ' ἵππολόφων τε λόγων κορυ-
θαίολα νείκη,

800 σύμπτυκτα Suid. and a few late mss.: σύμπτυκα R: ξύμπτυκα
V: ξύμπηκτα al. → 804 γοῦν V: δ' οὖν R: ἔβλεψεν οὖν

al. 806 εὕρισκέτην mss. Meisterhans², p. 136 814 For
the distribution see → 815 περίδῃ R: παρίδῃ V. →

818 ὑψιλόφων al. || μήκη (for νείκη) Salmasius

σχινδαλάμων τε παραξόνια, σμιλεύματά
τ' ἔργων, 819

φωτὸς ἀμυνομένου φρενοτέκτονος ἀνδρὸς
ῥήμαθ' ἵπποβάμονα.

ΗΜ.α' φρίξας δ' αὐτοκόμου λοφιᾶς λασιαύχενα
χαίταν,

δεινὸν ἐπισκύνιον ξυνάγων βρυχώμενος
ῆσει

ῥήματα γομφοπαγῇ, πινακηδὸν ἀποσπῶν
γηγενεῖ φυσήματι. 825

ΗΜ.β' ἔνθεν δὴ στοματοουργὸς ἐπὼν βασανί-
στρια λίσπη

γλῶσσ' ἀνελισσομένη, φθονερούς κινούσα
χαλινούς,

ῥήματα δαιομένα καταλεπτολογήσει
πλευμόνων πολὺν πόνον.

ΕΤΡΙΠΙΔΗΣ. ΔΙΟΝΤΣΟΣ. ΑΙΣΧΥΛΟΣ. ΧΟΡΟΣ

ΕΤ. οὐκ ἂν μεθείμην τοῦ θρόνου, μὴ νουθέτει.
κρείττων γὰρ εἶναί φημι τούτου τὴν τέχνην.

ΔΙ. Αἰσχύλε, τί σιγᾶς; αἰσθάνει γὰρ τοῦ
λόγου. 832

ΕΤ. ἀποσεμννεῖται πρῶτον, ἅπερ ἐκάστοτε
ἐν ταῖς τραγωδίαισιν ἑτερατεύετο.

ΔΙ. ὦ δαιμόνι' ἀνδρῶν, μὴ μεγάλα λῖαν λέγε.

ΕΤ. ἐγὼ δα τοῦτον καὶ διέσκεμμαι πάλαι, 836

819 σκινδαλάμων RV. Moeris gives χ as Attic, κ as Hellenic.
→ 830 μεθείμην V al. : μεθείην R 833 ὅπερ V

ἄνθρωπον ἀγριοποιὸν αὐθαδόστομον
ἔχοντ' ἀχάλινον ἀκρατὲς ἀθύρωτον στόμα,
ἀπεριλάλητον κομποφακελορρήμονα.

ΑΙΣ. ἄληθες, ὦ παῖ τῆς ἀρουραίας θεοῦ ; 840
σὺ δὴ 'μέ ταῦτ', ὦ στωμυλιοσυλλεκτάδη
καὶ πτωχοποιὲ καὶ ῥακιοσυρραπτάδη ;
ἀλλ' οὐ τι χαίρων αὐτ' ἐρεῖς.

ΔΙ. παῦ', Αἰσχύλε,
καὶ μὴ πρὸς ὀργὴν σπλάγχνα θερ-
μήνης κότῳ.

ΑΙΣ. οὐ δῆτα, πρίν γ' ἂν τοῦτον ἀποφῆνω σαφῶς
τὸν χωλοποιόν, οἷος ὦν θρασύνεται. 846

ΔΙ. ἄρν' ἄρνα μέλανα παῖδες ἐξενέγκατε·
Τυφῶς γὰρ ἐκβαίνειν παρασκευάζεται.

ΑΙΣ. ὦ Κρητικὰς μὲν συλλέγων μονοδίας, 849
γάμους δ' ἀνοσίους εἰσφέρων εἰς τὴν τέχνην,

ΔΙ. ἐπίσχες οὗτος, ὦ πολυτίμητ' Αἰσχύλε.
ἀπὸ τῶν χαλαζῶν δ', ὦ πόνηρ' Εὐριπίδη,
ἄναγε σεαυτὸν ἐκποδών, εἰ σωφρονεῖς,
ἵνα μὴ κεφαλαίῳ τὸν κρόταφόν σου ῥήματι
θενὼν ὑπ' ὀργῆς ἐκχέῃ τὸν Τήλεφον· 855
σὺ δὲ μὴ πρὸς ὀργὴν, Αἰσχύλ', ἀλλὰ
πραδόνως

ἐλεγχ', ἐλέγχου· λαιδορεῖσθαι δ' οὐ πρέπει
ἄνδρας ποητὰς ὥσπερ ἀρτοπώλιδας.

838 ἀθύρωτον R Suid. : ἀπύλωτον V cett. 841 σὺ δὴ ἐμέ
Meineke 843 παῦ' V : παῦσ' R 847 μέλαιναν V al. :
μέλανα R (with at least better metre) 853 ἄναγε R :
ἀπαγε cett. The sense *referre* (*pedem*) is somewhat preferable
855 θένων R : θείνων al. : corr. Bloomfield 857 πρέπει
RV : θέμης al. (perhaps from some unconscious reminiscence)

- ΕΥ. σὺ δ' εὐθὺς ὥσπερ πρίνος ἐμπρησθεὶς βοᾷς.
 ἔτοιμός εἰμ' ἔγωγε, κοῦκ ἀναδύομαι, 860
 δάκνειν δάκνεσθαι πρότερος, εἰ τούτῳ δοκεῖ,
 τᾶπην, τὰ μέλη, τὰ νεῦρα τῆς τραγῳδίας,
 καὶ νῆ Δία τὸν Πηλέα γε καὶ τὸν Αἴολον
 καὶ τὸν Μελέαγρον, καὶ μάλα τὸν Τῆλεφον.
 ΔΙ. σὺ δὲ δὴ τί βουλεύει ποιεῖν; λέγ', Αἰσχύλε.
 ΑΙΣ. ἐβουλόμεν μὲν οὐκ ἐρίζειν ἐνθάδε· 866
 οὐκ ἐξ ἴσου γάρ ἐστιν ἄγων νῶν. ΔΙ.
 τί δαί;
 ΑΙΣ. ὅτι ἡ πόησις οὐχὶ συντέθνηκέ μοι, \
 τούτῳ δὲ συντέθνηκεν, ὥσθ' ἔξει λέγειν.
 ὅμως δ' ἐπειδὴ σοι δοκεῖ, δρᾶν ταῦτα χρή. 870
 ΔΙ. ἴθι νυν λιβανωτὸν δευρό τις καὶ πῦρ δότω,
 ὅπως ἂν εὖξωμαι πρὸ τῶν σοφισμάτων
 ἀγῶνα κρῖναι τόνδε μουσικώτατα·
 ὑμεῖς δὲ ταῖς Μούσαις τι μέλος ὑπάσατε.
 ΧΟ. ὦ Διὸς ἐγγέα παρθένοι ἀγναὶ 875
 Μοῦσαι, λεπτολόγους ξυνετὰς φρένας αἰ
 καθορᾶτε
 ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἔριν ὀξυμε-
 ρίμοις
 ἔλθωσι στρεβλοῖσι παλαίσμασιν ἀντιλο-
 γοῦντες,
 ἔλθ' ἐποψόμεναι δύναμιν
 δεινοτάτοιον στομάτοιον πορίσασθαι 880
 ῥήματα καὶ παραπρίσματ' ἐπῶν.

863 γε V: τε R al. 865 σὺ δὲ δὴ τί one MS.: δὴ om. R:
 τί δαί σύ V (attempting to cure the metre of σὺ δὲ τί) 867
 ἀγῶν RV: ἀγῶν Dind. 868 συντέθνηκ' ἐμοὶ Bothe, but the
 emphasis is on the verb

νῦν γὰρ ἀγὼν σοφίας ὁ μέγας χωρεῖ
πρὸς ἔργον ἤδη.

ΔΙ. εὐχεσθε δὴ καὶ σφώ τι, πρὶν τᾶπη
λέγειν. 885

ΑΙΣ. Δήμητερ ἡ θρέψασα τὴν ἐμὴν φρένα,
εἰναί με τῶν σῶν ἄξιον μυστηρίων.

ΔΙ. ἐπίθες λαβὼν δὴ καὶ σὺ λιβανωτόν.

ΕΤ. καλῶς·

ἕτεροι γάρ εἰσιν οἷσιν εὐχομαι θεοῖς.

ΔΙ. ἴδιοί τινές σου, κόμμα καινόν; ΕΤ. καὶ
μάλα. 890

ΔΙ. ἴθι νυν προσεύχου τοῖσιν ἰδιώταις θεοῖς.

ΕΤ. αἰθήρ, ἐμὸν βόσκημα, καὶ γλώττης στρό-
φιγξ,

καὶ ξύνεσι καὶ μυκτῆρες ὄσφραντήριοι,
ὀρθῶς μ' ἐλέγχειν ὧν ἂν ἄπτωμαι λόγων.

ΧΟ. καὶ μὴν ἡμεῖς γ' ἐπιθυμοῦμεν 895

παρὰ σοφοῖν ἀνδροῖν ἀκοῦσαι τίνα λόγων
ἐμμέλειαν

ἔπιτε, δαῖταν ὁδόν.

γλῶσσα μὲν γὰρ ἡγρίωται,

λῆμα δ' οὐκ ἄτολμον ἀμφοῖν,

οὐδ' ἀκίνητοι φρένες.

προσδοκᾶν οὖν εἰκός ἐστι

900

883 ὅδε μέγας **RV**: corr. Hermann 888 The text is that
of vulg.: **V** adds λαβὼν again after λιβανωτόν: **E** has καὶ δὴ
σὺ λιβανωτόν λαβὼν. Hence ἐπίθες λιβανωτόν καὶ σὺ δὴ λαβὼν
Fritzsche, with much probability 889 θεοῖς **E** al.: θεοί

V. → 890 σου **R**: σοί **V**: σοι al.: (σοῦ is slightly inferior)

891 δὴ **RV**: νυν al. Cf. 372 crit. note 896 For the
punctuation in the text see → 898 γλῶσσα **MSS.**: γλῶττα

Dind., but the passage is parody

τὸν μὲν ἀστεῖόν τι λέξειν
καὶ κατερρινημένον,
τὸν δ' ἀνασπῶντ' αὐτοπρέμνοις
τοῖς λόγοισιν
ἐμπεσόντα συσκεδᾶν πολ-
λὰς ἀλινδήθρας ἐπῶν.

904

ΧΟΡΟΣ. ΕΤΡΙΠΙΔΗΣ. ΔΙΟΝΤΣΟΣ.
ΑΙΣΧΤΛΟΣ

ΔΙ. ἀλλ' ὡς τάχιστα χρή λέγειν· οὕτω δ'
ὅπως ἐρείτον
ἀστεῖα καὶ μήτ' εἰκόνας μήθ' οἱ ἂν
ἄλλος εἴποι.

ΕΤ. καὶ μὴν ἐμαυτὸν μὲν γε, τὴν ποίησιν
οἷός εἰμι,
ἐν τοῖσιν ὑστάτοις φράσω, τοῦτον δὲ
πρῶτ' ἐλέγξω,
ὡς ἦν ἀλαζῶν καὶ φέναξ, οἷοις τε τοὺς
θεατὰς
ἐξηπάτα, μώρους λαβὼν παρὰ Φρυνίχῳ
τραφέντας. 910
πρώτιστα μὲν γὰρ ἕνα τιν' ἂν καθίσειν
ἐγκαλύψας,
'Αχιλλέα τιν' ἢ Νιόβην, τὸ πρόσωπον
οὐχὶ δεικνύς,
πρόσχημα τῆς τραγωδίας, γρύζοντας οὐδὲ
τουτί·

901 λέξαι R: λέξειν V al.: λέξαι is good in itself, but the fut. (συσκεδᾶν) follows

911 ἕνα τινὰ κάθισεν R: ἕνα τιν' ἐκάθισεν V: corr. Bekker. →

- ΔΙ. μὰ τὸν Δί' οὐ δῆθ'.
- ΕΤ. ὁ δὲ χορός γ' ἤρειδεν ὀρμαθούς ἄν
μελῶν ἐφεξῆς τέτταρας ξυνεχῶς ἄν· οἱ
δ' ἐσίγων. 915
- ΔΙ. ἐγὼ δ' ἔχαιρον τῇ σιωπῇ, καί με τοῦτ'
ἔτερπεν
οὐχ ἥττον ἢ νῦν οἱ λαλοῦντες.
- ΕΤ. ἡλίθιος γὰρ ἦσθα,
σάφ' ἴσθι.
- ΔΙ. κάμαντῷ δοκῶ. τί δὲ ταῦτ' ἔδρας' ὀδεῖνα;
- ΕΤ. ὑπ' ἀλαζονείας, ἵν' ὁ θεατῆς προσδοκῶν
καθῆτο,
ὀπόθ' ἢ Νιόβη τι φθέγγεται· τὸ δράμα
δ' ἄν διήει. 920
- ΔΙ. ὦ παμπόνηρος, οἷ' ἄρ' ἐφenaκίζομένην ὑπ'
αὐτοῦ.
- τί σκορδινᾷ καὶ δυσφορεῖς;
- ΕΤ. ὅτι αὐτὸν ἐξελέγχω.
κάπειτ' ἐπειδὴ ταῦτα ληρήσειε καὶ τὸ
δράμα
ἤδη μεσοίῃ, ῥήματ' ἄν βόεια δώδεκ' εἶπεν,
ὀφρῦς ἔχοντα καὶ λόφους, δεῖν' ἅττα μορ-
μορῶπά, 925
ἄγνωτα τοῖς θεωμένοις. ΑἰΣ. οἴμοι τάλας.
- ΔΙ. σιώπα.
- ΕΤ. σαφές δ' ἄν εἶπεν οὐδὲ ἔν. ΔΙ. μὴ
πρὶε τοὺς ὀδόντας.

919 καθοῖτο **EV**: καθῆτο al.: corr. Dobree. → 926 ἀγ-
νωτα **R**: ἀγνωστα schol. in **R**. A consistent distinction between
ἀγνωτος and ἀγνωστος cannot be maintained (Jebb on Soph.
O. T. 361)

ΕΤ. ἄλλ' ἢ Σκαμάνδρους, ἢ τάφρους, ἢ
 'π' ἀσπίδων ἐπόντας
 γρυπαιέτους χαλκηλάτους καὶ ῥήμαθ'
 ἱππόκρημνα,
 ἃ ξυμβαλεῖν οὐ ῥάδι' ἦν.

ΔΙ. νῆ τοὺς θεοὺς, ἐγὼ γοῦν 930
 ἤδη ποτ' ἐν μακρῷ χρόνῳ νυκτὸς διηγρύ-
 πνησα
 τὸν ξουθὸν ἱππαλεκτρύονα ζητῶν,
 τίς ἐστὶν ὄρνις.

ΑΙΣ. σημεῖον ἐν ταῖς ναυσίν, ὠμαθέστατ',
 ἐνεγέγραπτο.

ΔΙ. ἐγὼ δὲ τὸν Φιλοξένου γ' ὥμην Ἐρυξιν εἶναι.

ΕΤ. εἴτ' ἐν τραγωδίαις ἐχρῆν κάλεκτρύονα
 ποῆσαι ; 935

ΑΙΣ. σὺ δ', ὦ θεοῖσιν ἐχθρέ, ποῖά γ' ἐστὶν
 ἅττ' ἐποίεις ;

ΕΤ. οὐχ ἱππαλεκτρύονας μὰ Δί' οὐδὲ τραγ-
 ἐλάφους, ἅπερ σύ,
 ἂν τοῖσι παραπετάσμασιν τοῖς Μηδικοῖς
 γράφουσιν·

ἀλλ' ὥς παρέλαβον τὴν τέχνην παρὰ
 σοῦ τὸ πρῶτον εὐθύς
 οἰδοῦσαν ὑπὸ κομπασμάτων καὶ ῥημάτων
 ἐπαχθῶν, 940

ἴσχυανα μὲν πρώτιστον αὐτὴν καὶ τὸ
 βάρος ἀφείλον

929 γρυπαιέτους V al. : γρυπαιέτους R : γρυπαέτους editt., but
 → 930 ῥάδι' ἦν RV : ῥάδιον ἦν al., whence ῥάδιον Bentley.
 But ῥάδι' was taken for ῥάδι' (where ' = -ον) 935 ποῖά γ'
 R : ποῖάττ' V : ποῖ' ἅττ' al. → Qu. ποῖ' ἄρ' ?

ἐπυλλίοις καὶ περιπάτοις καὶ τευτλίοισι
 λευκοῖς,
 χυλὸν διδοὺς στωμυλμάτων, ἀπὸ βιβλίων
 ἀπηθῶν·

εἴτ' ἀνέτρεφον μονοφδίαῖς Κηφισοφῶντα
 μινύς·

εἴτ' οὐκ ἐλήρουν ὃ τι τύχοιμ', οὐδ'
 ἐμπεσὼν ἔφυρον, 945

ἀλλ' οὐξιών πρώτιστα μέν μοι τὸ γένος
 εἴπ' ἂν εὐθύς

τοῦ δράματος·

ΑΙΣ. κρεῖττον γὰρ ἦν σοι νῆ Δί' ἢ τὸ σαυτοῦ.

ΕΤ. ἔπειτ' ἀπὸ τῶν πρώτων ἐπῶν οὐδὲν
 παρήκ' ἂν ἀργόν,

ἀλλ' ἔλεγεν ἡ γυνή τέ μοι χῶ δοῦλος
 οὐδὲν ἦττον

ΑΙΣ. χῶ δεσπότης χῆ παρθένος χῆ γραῦς ἄν·
 εἶτα δῆτα 950

οὐκ ἀποθανεῖν σε ταῦτ' ἐχρήμ τολμῶντα ;

ΕΤ. μὰ τὸν Ἀπόλλω·

δημοκρατικὸν γὰρ αὕτ' ἔδρων.

ΔΙ. τοῦτο μὲν ἔασον, ὦ τᾶν.

οὐ σοὶ γάρ ἐστι περίπατος κάλλιστα
 περί γε τούτου.

ΕΤ. ἔπειτα τουτουσὶ λαλεῖν ἐδίδαξα

ΑΙΣ. φημὶ καγώ.

ὥς πρὶν διδάξαι γ' ὥφελος μέσος διαρρα-
 γῆναι. 955

942 λευκοῖς RV; μικροῖς al. (a gloss to the diminutive)
 948 παρήκ' ἂν οὐδέν' Blaydes. →

ΕΤ. λεπτῶν τε κανόνων ἐσβολὰς ἐπῶν τε
 γωνιασμούς,
 νοεῖν, ὀράν, .ξυνιέναι, στρέφειν, ἔριν
 τεχνάζειν,
 κάχ' ὑποτοπεῖσθαι, περινοεῖν ἅπαντα,

ΑΙΣ. φημί καὶ γῶ.

ΕΤ. οἰκεῖα πράγματ' εἰσάγων, οἷς χρώμεθ',
 οἷς ξύνεσμεν,
 ἐξ ὧν γ' ἂν ἐξηλεγχόμην· ξυνειδότες
 γὰρ οὗτοι 960

ἤλεγχον ἄν μου τὴν τέχνην· ἀλλ' οὐκ
 ἐκομπολάκουν
 ἀπὸ τοῦ φρονεῖν ἀποσπάσας, οὐδ' ἐξέ-
 πληττον αὐτοὺς

Κύκνους ποιῶν καὶ Μέμνονας κωδωνο-
 φαλαροπώλους.

γνώσει δὲ τοὺς τούτου τε κάμου γ'
 ἑκατέρου μαθητάς.

τουτουμενὶ Φορμίσιος Μεγαίνετός θ' ὁ
 Μανῆς, 965

σαλπιγγολογχυπηνάδαι σαρκασμοπιτυο-
 κάμπται,

οὔμοι δὲ Κλειτοφῶν τε καὶ Θηραμένης
 ὁ κομψός.

ΔΙ. Θηραμένης; σοφός γ' ἀνὴρ καὶ δεινὸς
 ἐς τὰ πάντα,

957 ἐράν, τεχνάζειν MSS.: corr. Ed. → 964 κάμου γ'
 V: κάμου R: κάμους Dobree. → 965 μανῆς RV: μάνης
 or μανῆς al.: μάγνης one MS. and Suid. The accentuation is
 dubious, but analogy in proper nouns points to Μάνης unless
 the word is hypocoristic abbreviation 967 οὔμος R

ὃς ἦν κακοῖς που περιπέσῃ καὶ πλησίον
 παραστῇ,
 πέπτωκεν ἔξω τῶν κακῶν, οὐ χίος,
 ἀλλὰ Κεῖος. ————— 970

ΕΤ. τοιαῦτα μέντου' γὰρ φρονεῖν
 τούτοισιν εἰσηγησάμην,
 λογισμὸν ἐνθεῖς τῇ τέχνῃ
 καὶ σκέψιν, ὥστ' ἤδη νοεῖν
 ἅπαντα καὶ διειδέναι 975

τά τ' ἄλλα καὶ τὰς οἰκίας
 οἰκεῖν ἄμεινον ἢ πρὸ τοῦ,
 κἄνασκοπεῖν, πῶς τοῦτ' ἔχει;
 ποῦ μοι τοδί; τίς τοῦτ' ἔλαβε;

ΔΙ. νῆ τοὺς θεοὺς, νῦν γοῦν Ἀθη- 980
 ναίων ἅπας τις εἰσιῶν

κέκραγε πρὸς τοὺς οἰκέτας
 ζητεῖ τε, ποῦ ἔστιν ἡ χύτρα;
 τίς τὴν κεφαλὴν ἀπεδήδοκεν
 τῆς μαινίδος; τὸ τρύβλιον 985

τὸ περυσινὸν τέθνηκέ μοι·
 ποῦ τὸ σκόροδον τὸ χθιζινόν;
 τίς τῆς ἐλάας παρέτραγεν;
 τέως δ' ἀβελτερώτατοι
 κεχηνότες Μαμμάκυθοι 990

Μελιτίδαι καθήντο. ✍

ΧΟ. τάδε μὲν λεύσσεις, φαίδιμ' Ἀχιλλεῦ·

970 Κῶς Aristarchus in schol. 971 μέντοι ἡ γὰρ φρονεῖν
 vulg. : μέντοι σωφρονεῖν R: corr. Bothe 979 τόδ' Bentley
 for τοῦτ'. → 987 χθεσινὸν mss. : corr. Lobeck 991
 Μελιτίδαι mss. : μελιττίδαι Fritzsche: Μελιτίδαι Gaisford. →
 (καὶ Μελ. of several mss. illustrates a common adscript)

σὺ δὲ τί, φέρε, πρὸς ταῦτα λέξεις ;
μόνον ὅπως

μή σ' ὁ θυμὸς ἀρπάσας
ἐκτὸς οἴσει τῶν ἐλαῶν. 995

δεινὰ γὰρ κατηγόρηκεν.
ἀλλ' ὅπως, ὦ γεννάδα,
μὴ πρὸς ὀργὴν ἀντιλέξεις,
ἀλλὰ συστείλας, ἄκροισι
χρώμενος τοῖς ἰστίοις, 1000

εἶτα μᾶλλον μᾶλλον ἄξεις,
καὶ φυλάξεις,
ἥνικ' ἂν τὸ πνεῦμα λείον
καὶ καθεστηκὸς λάβῃς.

ΚΟΡ. ἀλλ' ὦ πρῶτος τῶν Ἑλλήνων πύργώσας
ῥήματα σεμνὰ
καὶ κοσμήσας τραγικὸν λήρον, θαρρῶν τὸν
κρουνὸν ἀφίει. 1005

ΑΙΣ. θυμοῦμαι μὲν τῇ ξυντυχίᾳ καὶ μου τὰ
σπλάγχυν' ἀγανακτεῖ,
εἰ πρὸς τοῦτον δεῖ μ' ἀντιλέγειν· ἵνα μὴ
φάσκη δ' ἀπορεῖν με,
ἀπόκριναί μοι, τίνος οὐνεκα χρὴ θαυμάζειν
ἄνδρα ποητήν ;

ΕΥ. δεξιότητος καὶ νουθεσίας, ὅτι βελτίους τε
ποιοῦμεν
τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν.

ΑΙΣ. τοῦτ' οὖν εἰ μὴ πεπότηκας, 1010

1001 ἄξεις RV. Needless conjectures are εἴξεις (Lenting),
οἴξεις (Bergk), ἄξεις (Fritzsche) and ἀρείς. → 1008 χρῆ
V: δεῖ R. The substitution is among the most frequent.
χρῆ of the moral obligation is right

ἀλλ' ἐκ χρηστῶν καὶ γενναίων μοχθηρο-
τάτους ἀπέδειξας,
τί παθεῖν φήσεις ἄξιος εἶναι ;

ΔΙ. τεθνάναι· μὴ τοῦτον ἐρώτα.

ΑΙΣ. σκέψαι τοίνυν οἷους αὐτοὺς παρ' ἐμοῦ
παρεδέξατο πρῶτον,
εἰ γενναίους καὶ τετραπήχεις, καὶ μὴ
διαδρασιπολίτας
μηδ' ἀγοραίους μηδὲ κοβάλους, ὥσπερ νῦν,
μηδὲ πανούργους, 1015

ἀλλὰ πνέοντας δόρυ καὶ λόγχας καὶ
λευκολόφους τρυφαλείας
καὶ πήληκας καὶ κνημίδας καὶ θυμοὺς
ἐπταβοείους.

ΕΥ. καὶ δὴ χωρεῖ τουτὶ τὸ κακόν· κρανοποιῶν
αὐ μ' ἐπιτρίψει.

ΔΙ. καὶ τί σὺ δράσας οὕτως αὐτοὺς γενναίους
ἐξεδίδαξας,
Αἰσχύλε, λέξον, μηδ' αὐθαδῶς σεμνυνό-
μενος χαλέπαινε. 1020

ΑΙΣ. δράμα ποήσας Ἄρεως μεστόν. ΔΙ.
ποῖον ;

ΑΙΣ. τοὺς ἔπτ' ἐπὶ Θήβας·
ὃ θεασάμενος πᾶς ἄν τις ἀνὴρ ἡράσθη
δαίος εἶναι.

ΔΙ. τουτὶ μέν σοι κακὸν εἵργασται· Θηβαίους
γὰρ πεπόηκας

1012 μοχθηροὺς R : μοχθηροτέρους τ' V. Qu. μοχθηροὺς ἀντ-
ἀπέδειξας? 1018 ἐπιτρίψεις V 1019 καὶ τί σὺ R : καὶ
σὺ τί V || ἀνδρείους (for γενναίους) V

ἀνδρειοτέρους εἰς τὸν πόλεμον· καὶ τούτου
γ' οὕνεκα τύπτου.

ΑΙΣ. ἀλλ' ὑμῖν αὐτ' ἐξῆν ἀσκεῖν, ἀλλ' οὐκ
ἐπὶ τοῦτ' ἐτράπεσθε. 1025

εἵτα διδάξας Πέρσας μετὰ τοῦτ' ἐπιθυ-
μεῖν ἐξεδίδαξα

νικᾶν αἰὲ τὸν ἀντιπάλους, κοσμήσας
ἔργον ἄριστον.

ΔΙ. ἐχάρην γοῦν, ἡνίκ' †ἤκουσα† περὶ Δαρείου
τεθνεώτος,

ὁ χορὸς δ' εὐθύς τῷ χεῖρ' ὠδὶ συγκρούσας
εἶπεν ἰαυοῖ.

ΑΙΣ. ταῦτα γὰρ ἄνδρας χρὴ ποιητὰς ἀσκεῖν.
σκέψαι γὰρ ἀπ' ἀρχῆς 1030

ὥς ὠφέλιμοι τῶν ποιητῶν οἱ γενναῖοι
γεγέννηνται.

Ὅρφεὺς μὲν γὰρ τελετάς θ' ἡμῖν κατέδειξε
φόνων τ' ἀπέχεσθαι,

Μουσαῖος δ' ἐξακέσεις τε νόσων καὶ
χρησμούς, Ἑσίοδος δὲ

γῆς ἐργασίας, καρπῶν ὥρας, ἀρότους· ὁ
δὲ θεῖος Ὅμηρος

ἀπὸ τοῦ τιμῆν καὶ κλέος ἔσχεν πλὴν
τουδ', ὅτι χρήστ' ἐδίδαξε, 1035

τάξεις ἀρετὰς ὀπλίσεις ἀνδρῶν ;

ΔΙ. καὶ μὴν οὐ Παντακλέα γε

1024 ἔνεκα RV: εἵνεκα or οὕνεκα al. Cf. 189 crit. note

1026 τοὺς Πέρσας al. (unmetrical adscript). → || ἐδίδαξα mss.:
corr. Bentley 1028 ἡνίκ' ἤκουσα περὶ RV: ἡνίκ' ἀπηγγέλθη

περὶ al.: ἡνίκα φάσμι' ἐφάνη Δαρείου Dind. Qu. ἡνίκα γ' ἦν
εἰκοὺς πέρι? →

ἐδίδαξεν ὁμως τὸν σκαιότατον· πρῶην γοῦν,
 ἥνικ' ἔπεμπεν,

τὸ κράνος πρῶτον περιδησάμενος τὸν
 λόφον ἤμελλ' ἐπιδήσειν.

ΑΙΣ. ἀλλ' ἄλλους τοι πολλοὺς ἀγαθοὺς, ὧν
 ἦν καὶ Λάμαχος ἥρως·

ὅθεν ἡμῇ φρὴν ἀπομαξαμένη πολλὰς
 ἀρετὰς ἐπόησεν, 1040

Πατρόκλων, Τεύκρων θυμολέοντων, ἔν'
 ἐπαίριον' ἄνδρα πολίτην

ἀντεκτείνειν αὐτὸν τούτοις, ὅπότεν σάλ-
 πιγγος ἀκούσῃ.

ἀλλ' οὐ μὰ Δί' οὐ Φαίδρας ἐποιοῦν
 πόρνας οὐδὲ Σθενεβοίας,

οὐδ' οἶδ' οὐδεὶς ἦντιν' ἐρώσαν πώποτ'
 ἐποίησα γυναῖκα. 1044

ΕΤ. μὰ Δί', οὐ γὰρ ἐπῆν τῆς Ἀφροδίτης
 οὐδέν σοι.

ΑΙΣ. μηδέ γ' ἐπείη.

ἀλλ' ἐπὶ τοι σοὶ καὶ τοῖς σοῖσιν πολλὴ
 πολλοῦ ἵπικαθῆτο,

ὥστε γε καὐτόν σε κατ' οὖν ἔβαλεν.

ΔΙ. νῆ τὸν Δία τοῦτό γέ τοι δῆ.

ἂ γὰρ ἐς τὰς ἀλλοτρίας ἐπόεις, αὐτὸς
 τούτοισιν ἐπλήγῃς.

ΕΤ. καὶ τί βλάπτουσ', ὦ σχέτλι' ἀνδρῶν,
 τὴν πόλιν ἅμαὶ Σθενέβοιαι ;

1037 πρῶην RV : πρῶην cett. 1039 ἀγαθοὺς RV (a good instance of the tendency to insert καὶ for the idiom) 1045

οὐδὲ γὰρ ἐπῆν V : οὐδὲ γὰρ ἦν R : οὐ γὰρ ἐπῆν vulg. →

1046 ἵπικαθοῖτο RV (from identity of pronunciation)

ΑΙΣ. ὅτι γενναίας καὶ γενναίων ἀνδρῶν ἀλόχους
ἀνέπεισας 1050

κῶνεια πιεῖν, αἰσχυνθείσας διὰ τοὺς σοὺς
Βελλεροφόντας.

ΕΤ. πότερον δ' οὐκ ὄντα λόγον τοῦτον περὶ
τῆς Φαίδρας ξυνέθηκα ;

ΑΙΣ. μὰ Δί', ἀλλ' ὄντ'· ἀλλ' ἀποκρύπτειν
χρὴ τὸ πονηρὸν τόν γε ποητήν,
καὶ μὴ παράγειν μηδὲ διδάσκειν. τοῖς
μὲν γὰρ παιδαρίοισιν
ἔστι διδάσκαλος ὅστις φράζει, τοῖς ἡβῶσιν
δὲ ποηταί. 1055

πάνυ δὴ δεῖ χρηστὰ λέγειν ἡμᾶς.

ΕΤ. ἦν οὖν σὺ λέγῃς Λυκαβηττοὺς
καὶ Παρνασσῶν ἡμῖν μεγέθη, τοῦτ' ἔστι
τὸ χρηστὰ διδάσκειν,
ὃν χρὴ φράζειν ἀνθρωπεύως ;

ΑΙΣ. ἀλλ', ὦ κακόδαιμον, ἀνάγκη
μεγάλων γνωμῶν καὶ διανοιῶν ἴσα καὶ
τὰ ῥήματα τίκτειν.

καῶλλως εἰκὸς τοὺς ἡμιθέους τοῖς ῥήμασι
μείζοσι χρῆσθαι. 1060

καὶ γὰρ τοῖς ἱματίοις ἡμῶν χρῶνται πολλὴ
σεμνοτέροισιν.

ἀμοῦ χρηστῶς καταδείξαντος διελυμήνῳ
σύ.

ΕΤ. τί δράσας ;

1055 τοῖσιν δ' ἡβῶσι R: τοῖς δ' ἡβῶσι cett.: τοῖς ἡβῶσιν δὲ
Bentley 1057 Παρνασσῶν RV: Παρνασσῶν vulg.: Παρνήθων
Bentley. → 1058 χρῆν Fri'ssche; but the reference is
general (not to σὺ)

ΑΙΣ. πρῶτον μὲν τοὺς βασιλεύοντας ῥάκι'
ἀμπισχών, ἵν' ἐλεινοὶ
τοῖς ἀνθρώποις φαίνοντ' εἶναι.

ΕΥ. τοῦτ' οὖν ἔβλαψα τί δράσας ;

ΑΙΣ. οὐκ οὐν ἐθέλει γε τριήραρχεῖν πλουτῶν
οὔδεις διὰ ταῦτα, 1065
ἀλλὰ ῥακίοις περιλλόμενος κλάει καὶ
φησὶ πένεσθαι.

ΔΙ. νῆ τὴν Δήμητρα, χιτῶνά γ' ἔχων οὐλῶν
ἐρίων ὑπένερθεν.
κἂν ταῦτα λέγων ἐξαπατήσῃ, παρὰ τοὺς
ἰχθῦς ἀνέκνυσεν.

ΑΙΣ. εἴτ' αὖ λαλιὰν ἐπιτηδεύσαι καὶ στωμυλίαν
ἐδίδαξας,
ἧ ἔξεκένωσεν τὰς τε παλαίστρας καὶ τοὺς
παράλους ἀνέπεισεν 1070
ἀνταγορεύειν τοῖς ἄρχουσιν. καίτοι τότε
γ', ἡνίκ' ἐγὼ ἔζων,
οὐκ ἠπίσταντ' ἀλλ' ἡ μᾶζαν καλέσαι καὶ
ῥυππαπαῖ εἰπεῖν.

ΔΙ. νῦν δ' ἀντιλέγει, κούκέτ' ἐλαύνων πλεῖ
δευρὶ καὺθις ἐκείσε.

ΑΙΣ. ποίῳν δὲ κακῶν οὐκ αἰτίος ἐστ' ;
οὐ προαγωγὸς κατέδειξ' οὗτος,
καὶ τικτούσας ἐν τοῖς ἱεροῖς, 1080

1063 ἐλεινοί MSS. Bentley restored the Attic form

1064 φαίνοντ' R: φαίνωντ' V 1066 ἀλλὰ ῥακίοις R: ἀλλ'
ἐν ῥακίοις V. (MSS. often show ignorance of the lengthening
before ρ) || περιλλόμενος R (made from -ειλλ-) V: περιειλόμενος
vulg.: περιλάμενος Cobet. → 1076 ἐλαύνει καὶ VR:
ἐλαύνειν καὶ πλεῖν vulg.: corr. Dind.

καὶ φασκούσας οὐ ζῆν τὸ ζῆν ;
 καὶ τ' ἐκ τούτων ἢ πόλις ἡμῶν
 ὑπογραμματέων ἀνεμεστῶθη
 καὶ βωμολόχων δημοπιθήκων 1085
 ἑξαπατώντων τὸν δῆμον αἰεὶ .
 λαμπάδα δ' οὐδείς οἶός τε φέρειν
 ὑπ' ἀγυμνασίας ἔτι νυνί.

ΔΙ. μὰ Δι' οὐ δῆθ', ὥστ' ἐπαφηνάνθη
 Παναθηναίοισι γελῶν, ὅτε δὴ 1090
 βραδὺς ἄνθρωπός τις ἔθει κύψας
 λευκὸς πίων ὑπολειπόμενος,
 καὶ δεινὰ ποιῶν· καὶ θ' οἱ Κεραμῆς
 ἐν ταῖσι πύλαις παίουσ' αὐτοῦ
 γαστέρα πλευρὰς λαγόνας πυγὴν· 1095
 ὁ δὲ τυπτόμενος ταῖσι πλατείαις
 φυσῶν τὴν λαμπάδ' ἔφευγε.

ΧΟ. μέγα τὸ πρᾶγμα, πολὺ τὸ νεῖκος, ἀδρὸς
 ὁ πόλεμος ἔρχεται.
 χαλεπὸν οὖν ἔργον διαιρεῖν, 1100
 ὅταν ὁ μὲν τείνῃ βιαίως,
 ὁ δ' ἐπαναστρέφειν δύνηται κάπερείδε-
 σθαι τορῶς.
 ἀλλὰ μὴ 'ν ταύτῳ καθήσθον
 εἰσβολαὶ γάρ εἰσι πολλαὶ χᾶτεραι
 σοφισμάτων.
 ὁ τι περ οὖν ἔχετον ἐρίζειν, 1105
 λέγετον, ἔπιτον, ἀνὰ δὲ δέρετον

1086 Ejected by Bergk 1089 ἐπ' ἀφανάνθη R: ἀπα-
 φανάνθη V: ἐπαφανάνθη al.: corr. Bentley 1106 ἀναδέ-
 ρετον MSS. except one (ἀναδέρεσθον): corr. Thiersch. Others
 read ἀναδέρεσθον or ἀνὰ δ' ἐρεσθον

τά τε παλαιὰ καὶ τὰ καινά,
καποκινδυνεύετον λεπτὸν τι καὶ σοφὸν
λέγειν.

εἰ δὲ τοῦτο καταφοβείσθον, μή τις
ἀμαθία προσῇ

τοῖς θεωμένοισιν, ὥς τὰ 1110

λεπτὰ μὴ γνῶναι λεγόντοιν,
μηδὲν ὀρρωδεῖτε τοῦθ'· ὥς οὐκ ἔθ' οὕτω
ταῦτ' ἔχει.

ἐστρατευμένοι γάρ εἰσι,
βιβλὸν τ' ἔχων ἕκαστος μανθάνει τὰ
δεξιὰ.

αἱ φύσεις τ' ἄλλως κρᾶτισται, 1115

νῦν δὲ καὶ παρηκόνηνται.

μηδὲν οὖν δείσητον, ἀλλὰ
πάντ' ἐπέξιτον, θεατῶν γ' οὔνεχ', ὥς
ὄντων σοφῶν.

ΕΤ. καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου
τρέψομαι,

ὅπως τὸ πρῶτον τῆς τραγωδίας μέρος 1120

πρώτιστον αὐτοῦ βασανιῶ τοῦ δεξιοῦ.

ἄσαφής γὰρ ἦν ἐν τῇ φράσει τῶν πραγ-
μάτων.

ΔΙ. καὶ ποῖον αὐτοῦ βασανιεῖς ;

ΕΤ. πολλοὺς πάνυ.

πρῶτον δέ μοι τὸν ἐξ Ὀρεστείας λέγε.

ΔΙ. ἄγε δὴ σιώπα πᾶς ἀνὴρ. λέγ', Αἰσχύλε.

ΑΙΣ. Ἐρμῇ χθόνιε, πατρὶ' ἐποπτεύων
κράτη 1126

σωτήρ γενοῦ μοι σύμμαχος τ'
αἰτουμένῳ.

ἤκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.
τούτων ἔχεις ψέγειν τι; ΕΤ. πλεῖν ἢ
δώδεκα. 1129

ΑΙ. ἀλλ' οὐδὲ πάντα γ' ἐστὶ ταῦτ' ἀλλ' ἢ τρία.

ΕΤ. ἔχει δ' ἕκαστον εἴκοσιν γ' ἁμαρτίας.

ΔΙ. Αἰσχύλε, παραινῶ σοι σιωπᾶν· εἰ δὲ μή,
πρὸς τρισὶν ἱαμβείοισι προσοφείλων φανεῖ.

ΑΙΣ. ἐγὼ σιωπῶ τῷδ'; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.

ΕΤ. εὐθὺς γὰρ ἡμάρτηκεν οὐράνιον γ' ὅσον. 1135

ΑΙΣ. ὁρᾷς ὅτι ληρεῖς; ἀλλ' ὀλίγον γέ μοι μέλει·
πῶς φῆς μ' ἁμαρτεῖν; ΕΤ. αὐθις ἐξ
ἀρχῆς λέγε.

ΑΙΣ. Ἑρμῇ χθόνιε, πατρῷ ἐποπτεύων
κράτη

ΕΤ. οὐκουν Ὁρέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει
τῷ τοῦ πατρὸς τεθνεώτος;

ΑΙΣ. οὐκ ἄλλως λέγω. 1140

ΕΤ. πότερ' οὖν τὸν Ἑρμῆν, ὡς ὁ πατὴρ ἀπώλετο
αὐτοῦ βιαίως ἐκ γυναικείας χερὸς
δόλοισι λαθραίοις, ταῦτ' ἐποπτεύειν
ἔφη;

ΔΙ. οὐ δῆτ' ἐκεῖνος, ἀλλὰ τὸν ἐριούνιον 1144

Ἑρμῆν χθόνιον προσεῖπε, κἀδήλου λέγων
ὅτιν πατρῶον τοῦτο κέκτηται γέρας.

1129 τούτων ἔχεις ψέγειν τι; is given to ΔΙ. in RV, and some editors so assign 1130

1130 ἀλλ' οὐδὲ πάντα ταῦτά γ' ἐστ' V al.: ταῦτα πάντα γ' ἐστ' R al.: corr. Ed. → 1136

For the distribution see → 1138 κράτη. vulg.: κράτη Ed. → 1144 ἐκεῖνος R: ἐκείνον V. →

- ΕΤ. ἔτι μείζον ἐξήμαρτες ἢ ἡ γὼ βουλόμεν·
εἰ γὰρ πατρῶον τὸ χθόνιον ἔχει γέρας,
- ΔΙ. οὕτω γ' ἂν εἴη πρὸς πατρὸς τυμβωρύχος.
- ΑΙΣ. Διόνυσσε, πίνεις οἶνον οὐκ ἀνθοσμίαν. 1150
- ΔΙ. λέγ' ἕτερον αὐτῶ· σὺ δ' ἐπιτήρει τὸ βλάβος.
- ΑΙΣ. σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένω.
ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.
- ΕΤ. δις ταυτὸν ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος.
- ΑΙΣ. πῶς δις ;
- ΕΤ. σκόπει τὸ ῥῆμ'· ἐγὼ δέ σοι φράσω. 1155
ἦκω γὰρ ἐς γῆν, φησί, καὶ κατέρχομαι·
ἦκειν δὲ ταυτόν ἐστι τῷ κατέρχομαι.
- ΔΙ. νῆ τὸν Δί', ὥσπερ γ' εἴ τις εἴποι γείτονι,
χρήσον σὺ μάκτραν, εἰ δὲ βούλει,
κάρδοπον.
- ΑΙΣ. οὐ δῆτα τοῦτό γ', ὦ κατεστωμυλμένε 1160
ἄνθρωπε, ταῦτ' ἔστ', ἀλλ' ἄριστ' ἐπὼν ἔχον.
- ΔΙ. πῶς δῆ ; δίδαξον γάρ με καθ' ὅ τι δὴ λέγεις.
- ΑΙΣ. ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅτῳ μετῇ πάτρας·
χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν·
φεύγων δ' ἀνὴρ ἦκει τε καὶ κατέρχεται.
- ΔΙ. εὖ, νῆ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδη ;
- ΕΤ. οὐ φημι τὸν Ὀρέστην κατελθεῖν οἴκαδε·
λάθρα γὰρ ἦλθεν, οὐ πιθὼν τοὺς κυρίους.

1147 μείζον V : μάλλον R

1149 οὕτω γ' ἂν V : οὕτως ἂν R

1155 Others give πῶς δις ; to ΔΙ.

1157 ἦκειν δὲ MSS. :

ἦκω δὲ Aul. Gell. 13. 24 and editt. It is hard to see why ἦκειν should have been substituted for a genuine ἦκω. It is imaginable Greek to say 'to come (ἦκειν) is the same thing as your κατέρχομαι'

ΔΙ. εὖ, νῆ τὸν Ἑρμῆν· ὅ τι λέγεις δ' οὐ μανθάνω.

ΕΤ. πέραινε τοίνυν ἕτερον.

ΔΙ. ἴθι πέραινε σύ, 1170

Αἰσχὺλ', ἀνύσας· σὺ δ' εἰς τὸ κακὸν
ἀπόβλεπε.

ΑΙΣ. τύμβου δ' ἐπ' ὄχθῳ τῷδε κηρύσσω
πατρὶ

κλύειν, ἀκοῦσαι.

ΕΤ. τοῦθ' ἕτερον αὖ δις λέγει,
κλύειν, ἀκοῦσαι, ταῦτ' ὃν σαφέστατα.

ΔΙ. τεθνηκόσιν γὰρ ἔλεγεν, ὦ μοχθηρὲ σύ, 1175
οἷς οὐδὲ τρις λέγοντες ἐξικνούμεθα.

ΑΙΣ. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους ;

ΕΤ. ἐγὼ φράσω·

καὶν που δις εἶπω ταῦτ' ἢ στοιβῆν ἴδης
ἐνοῦσαν ἔξω τοῦ λόγου, κατάπτυσον. 1179

ΔΙ. ἴθι δὴ λέγ'· οὐ γάρ μούστιν ἄλλ' ἀκουστέα
τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἐπῶν.

ΕΤ. ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων
ἀνὴρ, 1182

ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει,
ὄντινά γε, πρὶν φῦναι μέν, ἀπόλλων ἔφη
ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγενῆσθαι·
πῶς οὗτος ἦν τὸ πρῶτον εὐδαίμων ἀνὴρ ;

ΕΤ. εἴτ' ἐγένετ' αὖθις ἀθλιώτατος βροτῶν.

ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ'· οὐ μὲν οὖν ἐπαύσατο.

1173 αὖθις mss.: corr. Bake; cf. 1154 1182 εὐτυχῆς
RV (apparently a gloss): εὐδαίμων al., cf. next line 1184
πρὶν φῦναι μέν RV: πρὶν ἢ (ἢ καὶ) φῦναι al.: πρὶν πεφυκέν'
Blaydes, with much probability. → 1186 εὐτυχῆς mss.:
εὐδαίμων edit.

πῶς γάρ; ὅτε δὴ πρῶτον μὲν αὐτὸν
γενόμενον

χειμῶνος ὄντος ἐξέθεσαν ἐν ὀστράκῳ, 1190
ἵνα μὴ ἔκτραφεις γένοιτο τοῦ πατρὸς φονεύς·
εἴθ' ὥς Πόλυβον ἤρρησεν οἰδῶν τὸ πόδε·
ἔπειτα γραῦν ἔγημεν αὐτὸς ὦν νέος,
καὶ πρὸς γε τούτοις τὴν ἑαυτοῦ μητέρα·
εἴτ' ἐξετύφλωσεν αὐτόν.

ΔΙ. εὐδαίμων ἄρ' ἦν, 1195²⁴

εἰ κάστρατήγησέν γε μετ' Ἑρρασινίδου.

ΕΤ. ληρεῖς· ἐγὼ δὲ τοὺς προλόγους καλοὺς ποιῶ.

ΑΙΣ. καὶ μὴν μὰ τὸν Δί' οὐ κατ' ἔπος γέ
σου κνίσω

τὸ ῥῆμ' ἕκαστον, ἀλλὰ σὺν τοῖσιν θεοῖς
ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερῶ.

ΕΤ. ἀπὸ ληκυθίου σὺ τοὺς ἐμούς;

ΑΙΣ. ἐνὸς μόνου. 1201

ποιεῖς γὰρ οὕτως ὥστ' ἐναρμόττειν ἅπαν
καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον,
ἐν τοῖς ἱαμβείοισι. δείξω δ' αὐτίκα.

ΕΤ. ἰδοῦ, σὺ δείξεις;

ΑΙΣ. φημί. καὶ δὴ χρὴ λέγειν. 1205

ΕΤ. Αἴγυπτος, ὡς ὁ πλεῖστος ἔσπαρται
λόγος,

ξὺν παισὶ πεντήκοντα ναυτίλῳ πλάτῃ

Ἄργος κατασχὼν ΑΙΣ. ληκύθιον ἀπώ-
λεσεν.

1197 καλοὺς RV: καλῶς vulg.
form not of the best Attic)

κωδάριον MSS.: corr. Dind. →
χρὴ λέγειν το ΔΙ.

1202 ἐναρμόττειν R (a

1203 Qu. κατὰ κωδάριον? →:

1206 Others give καὶ δὴ

ΔΙ. τουτὶ τί ἦν τὸ ληκύθιον ; οὐ κλαύσεται ;
λέγ' ἕτερον αὐτῷ πρόλογον, ἵνα καὶ γινῶ,
πάλιν. 1210

ΕΤ. Διόνυσος, ὃς θύρσοισι καὶ νεβρῶν
δοραῖς
καθαπτὸς ἐν πεύκησι Παρνασσὸν
κάτα

πηδᾷ χορεύων ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. οἷμοι πεπλήγμεθ' αὖθις ὑπὸ τῆς ληκύθου.

ΕΤ. ἀλλ' οὐδὲν ἔσται πρᾶγμα· πρὸς γὰρ
τουτονὶ 1215

τὸν πρόλογον οὐχ ἔξει προσάψαι λήκυθον.
οὐκ ἔστιν ὅστις πάντ' ἀνῆρεῦδαιμονεῖ·
ἡ γὰρ πεφυκὼς ἐσθλὸς οὐκ ἔχει βίον,
ἡ δυσγενὴς ὦν ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. Εὐριπίδῃ· ΕΤ. τί ἔστιν ;

ΔΙ. ὑφέσθαι μοι δοκεῖ· 1220

τὸ ληκύθιον γὰρ τοῦτο πνεύσεται πολὺ.

ΕΤ. οὐδ' ἂν μὰ τὴν Δήμητρα φροντίσαιμ' ἡγε-
νυλὶ γὰρ αὐτοῦ τοῦτό γ' ἐκκεκόψεται. 1223

ΔΙ. ἴθι δὴ λέγ' ἕτερον, καπέχου τῆς ληκύθου.

ΕΤ. Σιδώνιον ποτ' ἄστυ Κάδμος ἐκλιπὼν
'Αγήνορος παῖς ΑΙΣ. ληκύθιον ἀπώλεσεν.

1210 A comma seems required after γινῶ : γινῶ Ranke. →
1212 πεύκαισι V al. : πεύκαισι R vulg. Tragedy certainly used
locative-dative forms in -ησι, and the mss. often duly record
them (see Introd. to Aesch. *Cho.* pp. ci sq. by Ed.). It is
quite unwarrantable to suppose that such forms are corruptions,
when corruption was only likely to be the other way. Cf.
Meisterhans¹, pp. 94 sq. In *Eq.* 659 διηκοσίησι is retained by
Neil. Cf. *Av.* 867 1220 δοκεῖς mss. : δοκεῖ most editt. →
1221 πνευσείται mss. : corr. Dind. →

- ΔΙ. ὦ δαιμόνι' ἀνδρῶν, ἀποπρίω τὴν λήκυθον,
ἵνα μὴ διακναίσῃ τοὺς προλόγους ἡμῶν.
- ΕΥ. τὸ τί;
ἐγὼ πρίωμαι τῷδ' ; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.
- ΕΥ. οὐ δῆτ', ἐπεὶ πολλοὺς προλόγους ἔξω
λέγειν 1230
ἵν' οὗτος οὐχ ἔξει προσάψαι ληκύθιον.
Πέλοψ ὁ Ταντάλειος εἰς Πῖσαν μολῶν
θοαῖσιν ἵπποις ΑἰΣ. ληκύθιον ἀπώλεσεν.
- ΔΙ. ὀρᾷς, προσῆψεν αὐθις αὐτὴν τὴν λήκυθον.
ἀλλ', ὦγάθ', ἔτι καὶ νῦν ἀπόδος πάσῃ
τέχνῃ. 1235
λήψει γὰρ ὀβολοῦ πάνυ καλὴν τε καὶ αἰσθητήν.
- ΕΥ. μὰ τὸν Δῖ' οὐπω γ' ἔτι γὰρ εἰσί μοι συχνοί.
Οἶνεύς ποτ' ἐκ γῆς ΑἰΣ. ληκύθιον
ἀπώλεσεν.
- ΕΥ. ἔασον εἰπεῖν πρῶθ' ὅλον με τὸν στίχον.
Οἶνεύς ποτ' ἐκ γῆς πολύμετρον λαβὼν
στάχυν, 1240
θύων ἀπαρχὰς ΑἰΣ. ληκύθιον ἀπώλεσεν.
- ΔΙ. μεταξὺ θύων ; καὶ τίς αὖθ' ὑφείλετο ;
- ΕΥ. ἔα αὐτόν, ὦ τᾶν· πρὸς τοδὶ γὰρ εἰπάτω.
Ζεὺς, ὡς λέλεκται τῆς ἀληθείας ὑπο,
- ΔΙ. ἀπολείς· ἐρεῖ γάρ, ληκύθιον ἀπώλεσεν.
τὸ ληκύθιον γὰρ τοῦτ' ἐπὶ τοῖς προλό-
γοις σου 1246
ὥσπερ τὰ σῦκ' ἐπὶ τοῖσιν ὀφθαλμοῖς ἔφν.

1231 ληκύθιον R al.: λήκυθον V al. For the final tribrach cf. 1203 n. and Introd. p. xxxviii 1235 ἀπόδου one ms. and many critics. → 1243 ἔα αὐτόν V: ἔασον R: ἔα γ' αὐτόν (or ἔασον αὐτόν) al. → 1245 ἀπολείς R: ἀπολεῖ σ' V. →

ἀλλ' ἐς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ
τραποῦ.

ΕΤ. καὶ μὴν ἔχω γ' ὥς αὐτὸν ἐπιδείξω κακὸν
μελοποιὸν ὄντα καὶ ποιοῦντα ταῦτ' αἰεί. 1250 —

ΧΟ. τί ποτε πρᾶγμα γενήσεται ;
φροντίζειν γὰρ ἔγωγ' ἔχω,
τίν' ἄρα μέμψιν ἐποίσει
ἀνδρὶ τῷ πολὺ πλείστα δὴ
καὶ κάλλιστα μέλη ποιή- 1255
σαντι τῶν μέχρι νυνί.
θαυμάζω γὰρ ἔγωγ' ὅπη
μέμψεταιί ποτε τοῦτον
τὸν βακχεῖον ἄνακτα,
καὶ δέδοιχ' ὑπὲρ αὐτοῦ. 1260

ΕΤ. πάννυ γε μέλη θαυμαστά· δείξει δὴ τάχα.
εἰς ἓν γὰρ αὐτοῦ πάντα τὰ μέλη ξυντεμῶ.

ΔΙ. καὶ μὴν λογιούμαι ταῦτα τῶν ψήφων λαβών.

ΕΤ. Φθιώτ' Ἀχιλλεῦ, τί ποτ' ἀνδρο-
δάϊκτον ἀκούων
ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν ; 1265

Ἑρμᾶν μὲν πρόγονον τίομεν γένος οἱ
περὶ λίμναν.

ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν ;

1249 οἷς (for ὥς) Dobree. → || ἐπιδείξω B : ἀποδείξω V. →
1252 φροντίζων conj. Blaydes and Ed. (with different render-
ings). → 1256 τῶν ἔτι νῦν ὄντων RV : τῶν νῦν ἔτ' ὄντων
al. : τῶν μέχρι νυνί Meineke (led by schol.) : τῶν ἔτι νυνί
Bentley. Qu. τῶν ἐπιόντων ? → 1257-1260 Bracketed
by some editors. See note (→) at 1260 1263 λογιούμαι
γ' αὐτὰ Dobree. But ταῦτα opposes these to the previous
quotations. There is a stage-direction διαύλιον προσαυλεῖ τις
in the mss. →

- ΔΙ. δύο σοὶ κόπω, Αἰσχύλε, τούτω.
 ΕΤ. κύνιστ' Ἀχαιῶν Ἀτρέως πολυκοίρανε
 μάνθανέ μου παῖ. 1270
 ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν ;
 ΔΙ. τρίτος, Αἰσχύλε, σοὶ κόπος οὗτος.
 ΕΤ. εὐφαιμεῖτε· μελισσονόμοι δόμον Ἀρτέ-
 μιδος πέλας οἴγειν
 ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν ; 1275
 κύριός εἰμι θροεῖν ὄδιον κράτος αἴσιον
 ἀνδρῶν
 ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν ;
 ΔΙ. ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν κόπων ὅσον.
 ἐγὼ μὲν οὖν ἐς τὸ βαλανεῖον βούλομαι·
 ὑπὸ τῶν κόπων γὰρ τὸ νεφρὸν βουβωνιῶ.
 ΕΤ. μή, πρίν γ' ἂν ἀκούσης χᾶτέραν στάσιν
 μελῶν 1281
 ἐκ τῶν κιθαρωδικῶν νόμων εἰργασμένην.
 ΔΙ. ἴθι δὴ πέραινε, καὶ κόπον μὴ προστίθει.
 ΕΤ. ὅπως Ἀχαιῶν δίθρονον κράτος, Ἑλ-
 λάδος ἦβας,
 τοφλαττόθρατ τοφλαττόθρατ. 1285
 Σφίγγα δυσαμεριᾶν πρύτανιν κύνα
 πέμπει,
 τοφλαττόθρατ τοφλαττόθρατ.

1276 *δσιον* V vulg. : *δδιον* al. and Aesch. *Ag.* 104 : *δς δῖον* in B represents δ written in correction over σ 1281 *πρίν γ' ἀκούσης* MSS. : corr. Elmsley. Even a tragedian will hardly dispense with *ἂν* in his colloquial style 1285 *ἦβας* RV : *ἦβαν* al. as in MSS. of Aesch. *Ag.* 110. Qu. *ἦβᾶν* (of the several contingents) ? 1287 *δυσαμεριᾶν* MSS. : corr. Dind.

σὺν δορὶ καὶ χερὶ πρᾶκτορι θούριος
ὄρνις,

τοφλαττόθρατ τοφλαττόθρατ. 1290

κυρεῖν παρασχὼν ἱταμαῖς κυσὶν
ἀεροφοίοις,

τοφλαττόθρατ τοφλαττόθρατ.

τὸ συγκλινές τ' ἐπ' Αἶαντι.

τοφλαττόθρατ τοφλαττόθρατ. 1295

ΔΙ. τί τὸ φλαττόθρατ τοῦτ' ἐστίν; ἐκ
Μαραθῶνος, ἧ

πόθεν συνέλεξας ἰμονιοστρόφου μέλη;

ΑΙΣ. ἀλλ' οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ
ἤνεγκον αὐθ', ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ
λειμῶνα Μουσῶν ἱερὸν ὀφθείην
δρέπων. 1300

οὗτος δ' ἀπὸ πάντων μέλι φέρει παροινίων,
σκολίων Μελήτου, Καρικῶν αὐλημάτων,
θρήνων, χορείων. τάχα δὲ δηλωθήσεται.
ἐνεγκάτω τις τὸ λύριον. καίτοι τί δεῖ

λύρας ἐπὶ τούτου; ποῦ 'στιν ἡ τοῖς
δοστράκοις 1305

αὕτη κροτοῦσα; δεῦρο Μοῦσ' Εὐριπίδου,
πρὸς ἥνπερ ἐπιτήδεια ταδί γ' ἄδειν μέλη.

1298 Qu. ἀλλ' οὖν ἐγὼ μὲν <γ>? 1301 μὲν MSS.: μέλι A. Palmer. → || πορνιδίων MSS., but πορνειδίων would be required by metre: παροινίων (Kock) gives at least a welcome text 1303 χορείων B V: χορειῶν one MS. → 1305 ἐπὶ τοῦτον V: ἐπὶ τούτουτον B, which shows an alteration of τοῦτον to τοῦτον: corr. Ed. →: ἐπὶ τούτων one MS. and several edit. 1307 τάδ' ἐστ' vulg.: τάγ' ἐστ' B: ταῦτ' ἐστ' V: τάδε γ' Hermann, but the article would be required; with ταδί γ' (Ed.) it is not necessary

ΔΙ. αὕτη ποθ' ἢ Μοῦσ' οὐκ ἐλεσβίαζεν, οὔ.

ΑΙΣ. ἀλκύνονες, αἶ παρ' ἀενάοις θαλάσσης
κύμασι στωμύλλετε,
τέγγουσαι νοτίοις πτερῶν
ῥανῖσι χροά δροσιζόμεναι·

αἶ θ' ὑπωρόφιοι κατὰ γωνίας
εἰεἰεἰεἰεἰεἰλίσσετε δακτύλοις φάλαγγες
ἰστόπονα πηνίσματα, 1315
κερκίδος ἀοιδοῦ μελέτας,

ἦν' ὁ φίλαυλος ἔπαλλε δελ-
φῖς πρῶραις κυανεμβόλοις
μαντεῖα καὶ σταδίους.

οἰνάνθας γάνος ἀμπέλου, 1320
βότρυος ἔλिका παυσίπονον.

περίβαλλ', ὦ τέκνον, ὠλένας.

ὀρᾶς τὸν πόδα τοῦτον; ΔΙ. ὀρῶ.

ΑΙΣ. τί daί; τοῦτον ὀρᾶς; ΔΙ. ὀρῶ.

ΑΙΣ. τοιαντὶ μέντοι σὺ ποιῶν 1325¹

τολμᾶς τὰμὰ μέλη ψέγειν;

τὰ μὲν μέλη σου ταῦτα. βούλομαι δ'
ἔτι

τὸν τῶν μονωδιῶν διεξελθεῖν τρόπον. 1330

ὦ Νυκτὸς κελαινοφαῆς

ὄρφνα, τίνα μοι

1314 The number of 'shakes' in εἰεἰεἰ . . varies in the MSS. from four to seven. So 1348 (three to six) 1315 ἰστόπονα

V: ἰστόπονα R 1316 καὶ κερκίδος V al. 1329 σοι? van Leeuwen

δύστανον ὄνειρον
 πέμπεις ἐξ ἀφανοῦς,
 Ἄττα πρόμολον,
 ψυχὰν ἄψυχον ἔχοντα,
 μελαίνας Νυκτὸς παῖδα, 1335
 φρικώδη δεινὰν ὄψιν,
 μελανονεκνεύμονα,
 φόνια φόνια δερκόμενον,
 μεγάλους ὄνυχας ἔχοντα ;
 ἀλλὰ μοι ἀμφίπολοι λύχνον ἄψατε
 κάλπισί τ' ἐκ ποταμῶν δρόσον ἄρατε,
 θέρμετε δ' ὕδωρ,
 ὥς ἂν θεῖον ὄνειρον ἀποκλύσω. 1340
 ἰὼ πόντιε δαῖμον,
 τοῦτ' ἐκεῖν'· ἰὼ ξύνοικοι,
 τάδε τέρα θεάσασθε,
 τὸν ἀλεκτρυόνα μου συναρπάσασα
 φρούδη Γλύκη.
 Νύμφαι ὀρεσσίγονοι,
 ὦ Μανία, ξύλλαβε. 1345
 ἐγὼ δ' ἂν τάλαινα πρόσέχουσ' ἔτυχον
 ἐμαυτῆς ἔργοισι,
 λίνου μεστὸν ἄτρακτον
 εἰειειειειελίσσουσα χεροῖν,
 κλωστήῃρα ποιοῦσ', ὅπως
 κνεφαῖος εἰς ἀγορὰν 1350
 φέρουσ' ἀποδοίμαν·

1333 πρόμολον **EV**: πρόπολον (προσ-) al.
 ἕτερα **E**: τάδε τέρατα **V**: corr. L. Dindorf. →
 1314 crit. note

1342 τὰ δ
 1348 Cf.

ὁ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα·
 κουφοτάταις πτερύγων ἀκμαῖς·
 ἐμοὶ δ' ἄχε' ἄχεα κατέλιπε,
 δάκρυα δάκρυά τ' ἀπ' ὀμμάτων
 ἔβαλον ἔβαλον ἅ τλάμων. 1355

ἀλλ', ὦ Κρήτες, Ἰδας τέκνα,
 τὰ τόξα λαβόντες ἐπαμύνατε,
 τὰ κῶλά τ' ἀμπάλλετε, κυ-
 κλούμενοι τὴν οἰκίαν.
 ἄμα δὲ Δίκτυννα παῖς ἅ καλὰ
 τὰς κυνίσκας ἔχουσ' ἐλθέτω 1360
 διὰ δόμων πανταχῇ.

σὺ δ', ὦ Διὸς διπύρους ἀνέχουσα
 λαμπάδας ὀξυτάτας χε-
 ροῖν Ἑκάτα, παράφηνον
 ἐς Γλύκης, ὅπως ἂν
 εἰσελθοῦσα φωράσω.

ΔΙ. παύσασθον ἤδη τῶν μελῶν.

ΑΙΣ. κᾶμοιγ' ἄλιν.

ἐπὶ τὸν σταθμὸν γὰρ αὐτὸν ἀγαγεῖν
 βούλομαι, 1365

ὅπερ ἐξελέγξει τὴν πόησιν νῶν μόνον·
 τὸ γὰρ βάρος νῶ βασανιεῖ τῶν ῥημάτων.

ΔΙ. ἴτε δεῦρό 'νυν, εἶπερ γε δεῖ καὶ τοῦτό με,
 ἀνδρῶν ποητῶν τυροπωλῆσαι τέχνην.

ΧΟ. ἐπίπονοί γ' οἱ δεξιοί. 1370
 τόδε γὰρ ἕτερον αὖ τέρας

1359 παῖς Ἄρτεμις καλά MSS.: corr. Kock 1362 ὀξυτά-
 ταιν al. → 1366 ὅπερ ἐξελέγξει (or γ' ἐλέγξει) and μόνος
 al. → 1367 νῶ EV: νῶν some editt. from one MS.

νεοχμόν, ἀτοπίας πλέων,
 ὃ τίς ἂν ἐπενόησεν ἄλλος ;
 μὰ τόν, ἐγὼ μὲν οὐδ' ἂν εἴ τις
 ἔλεγέ μοι τῶν ἐπιτυχόντων, 1375
 ἐπιθόμην, ἀλλ' ὥόμην ἂν
 αὐτὸν αὐτὰ ληρεῖν.

ΔΙΟΝΤΣΟΣ. ΑΙΣΧΤΛΟΣ. ΕΤΡΙΠΙΔΗΣ.
ΠΛΟΤΤΩΝ

ΔΙ. ἴθι νυν παρίστασθον παρὰ τὸ πλάστιγγ',
ΑΙΣ. ΕΤ. ἰδού·

ΔΙ. καὶ λαβομένω τὸ ῥῆμ' ἐκάτερος εἶπατον,
καὶ μὴ μεθῆσθον, πρὶν ἂν ἐγὼ σφῶν
κοκκύσω· 1380

ΑΙΣ. ΕΤ. ἐχόμεθα.

ΔΙ. τοῦπος νῦν λέγετον εἰς τὸν σταθμόν.

ΕΤ. εἴθ' ὥφελ' Ἀργοῦς μὴ διαπτάσθαι
σκάφος

ΑΙΣ. Σπερχειὲ ποταμὲ βουνόμοι τ' ἐπι-
στροφαί,

ΔΙ. κόκκυ, μέθεσθε· καὶ πολὺ γε κατωτέρω
χωρεῖ τὸ τοῦδε. ΕΤ. καὶ τί ποτ' ἐστὶ
τᾶτιον ; 1385

ΔΙ. ὅτι εἰσέθηκε ποταμον, ἐριοπωλικῶς
ὕγρον ποήσας τοῦπος ὥσπερ τᾶρια,

1373 ἐπενόησεν V : ἐποίησεν R 1378 ἴθι δὲ RV : ἴθι
 νυν al. ; cf. 372 1384 μεθεῖτε MSS. and in 1393 : μέθεσθε
 Porson, but it is not easy to see why the corruption occurred.
 μεθετε may possibly be right

σὺ δ' εἰσέθηκας τοῦπος ἐπτερωμένον.

ΕΤ. ἀλλ' ἕτερον εἰπάτω τι κἀντιστησάτω.

ΔΙ. λάβεσθε τοίνυν αὖθις.

ΑΙΣ. ΕΤ. ἦν ἰδοῦ. ΔΙ. λέγε. 1390

ΕΤ. οὐκ ἔστι Πειθοῦς ἱρὸν ἄλλο πλὴν λόγος.

ΑΙΣ. μόνος θεῶν γὰρ Θάνατος οὐ δώρων ἐρᾷ.

ΔΙ. μέθεσθε· μέθεσθε· καὶ τὸ τοῦδέ γ' αὖ ῥέπει· 1393

θάνατον γὰρ εἰσέθηκε βαρύτατον κακόν.

ΕΤ. ἐγὼ δὲ πειθῶ γ', ἔπος ἄριστ' εἰρημένον.

ΔΙ. πειθῶ δὲ κωφόν ἔστι καὶ νοῦν οὐκ ἔχον. ἀλλ' ἕτερον αὖ ζήτει τι τῶν βαρυστάθμων, ὃ τι σοι καθέλξει, καρτερόν τε καὶ μέγα.

ΕΤ. φέρε ποῦ τοιοῦτο δῆτά μουστί; ποῦ;

ΔΙ. φράσω·

βέβληκ' Ἀχιλλεὺς δύο κύβω καὶ τέτταρα. 1400

λέγοιτ' ἄν, ὥς αὕτη 'στὶ λοιπὴ σφῶν στάσις.

ΕΤ. σιδηρῶβριθές τ' ἔλαβε δεξιᾷ ξύλον.

ΑΙΣ. ἐφ' ἄρματος γὰρ ἄρμα καὶ νεκρῶ νεκρός—

ΔΙ. ἐξηπάτηκεν αὖ σε καὶ νῦν. ΕΤ. τῷ τρόπῳ;

1393 μεθεῖτε μεθεῖτε MSS.: corr. Porson, but perhaps μεθεῖθ' τετε· is right, cf. 1384. → Van Leeuwen gives καὶ τὸ τοῦδέ κτλ. to Euripides 1394 κακόν RV: κακῶν al. 1403 Qu. κἀν (for καὶ)? →

ΔΙ. δὺ ἄρματ' εἰσήνεγκε καὶ νεκρὸν δύο, 1405
οὗς οὐκ ἂν ἄραιντ' οὐδ' ἑκατὸν Αἰγύπτιοι.

ΑΙΣ. καὶ μηκέτ' ἔμοιγε κατ' ἔπος, ἀλλ' ἐς τὸν
σταθμὸν

αὐτός, τὰ παιδί, ἡ γυνή, Κηφισοφῶν,
ἐμβὰς καθήσθω συλλαβὼν τὰ βιβλία.
ἐγὼ δὲ δὺ ἔπη τῶν ἐμῶν ἐρῶ μόνον. 1410

ΔΙ. ἄνδρες φίλοι, κἀγὼ μὲν αὐτοὺς οὐ κρινῶ.
οὐ γὰρ δι' ἔχθρας οὐδετέρῳ γενήσομαι.
τὸν μὲν γὰρ ἡγοῦμαί σοφόν, τῷ δ' . . .
ἥδομαι.

ΠΛ. οὐδὲν ἄρα πράξεις ὧνπερ ἦλθες οὐνεκα.

ΔΙ. εἰάν δὲ κρίνω ;

ΠΛ. τὸν ἕτερον λαβὼν ἄπει, 1415

ὁπότερον ἂν κρίνης, ἵν' ἔλθῃς μὴ μάτην.

ΔΙ. εὐδαιμονοίης. φέρε, πύθεσθέ μου ταδί.
ἐγὼ κατήλθον ἐπὶ ποτητήν. ΕΤ. τοῦ
χάριν ;

ΔΙ. ἵν' ἡ πόλις σωθῇσα τοὺς χοροὺς ἄγῃ.
ὁπότερος οὖν ἂν τῇ πόλει παραινέσειν 1420
μέλλῃ τι χρηστόν, τοῦτον ἄξειν μοι δοκῶ.
πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίν'
ἔχετον

γνώμην ἐκάτερος ; ἡ πόλις γὰρ δυστοκεῖ.

ΕΤ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην ;

1405 εἰσήνεγκε R: εἰσέθηκε V. The common source may have been εἰσένησε ('piled in') Ed.

1406 ὅσ' Dobree, but the gender may be attracted 1410 μόνον R: μόνα V. Both are correct, but the sense slightly differs

1411 ἄνδρες mss.: corr. Dind. || φίλοι R: σοφοί V. The preceding -s might either produce an σ- or cause its loss; but φίλοι better suits the next line 1411 αὐτός R, which is possible

- ΔΙ. τίνα ;
 ποθεῖ μέν, ἐχθαίρει δέ, βούλεται δ'
 ἔχειν. 1425
 ἀλλ' ὃ τι νοεῖτον, εἶπατον τούτου πέρι.
- ΕΤ. μισῶ πολίτην, ὅστις ὠφελεῖν πάτρην
 βραδὺς φανείται, μεγάλα δε βλά-
 πτειν ταχύς,
 καὶ πόριμον αὐτῷ, τῇ πόλει δ' ἀμή-
 χανον. 1429
- ΔΙ. εὐ γ', ὦ Πόσειδον· σὺ δὲ τίνα γνώμην ἔχεις ;
- ΑΙΣ. [οὐ χρὴ λέοντος σκύμνον ἐν πόλει τρέφειν.]
 μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν,
 ἣν δ' ἐκτραφῇ τις, τοῖς τρόποις ὑπηρετεῖν.
- ΔΙ. νῆ τὸν Δία τὸν σωτήρα, δυσκρίτως γ' ἔχω·
 ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἕτερος
 σαφῶς.
 ἀλλ' ἔτι μίαν γνώμην ἐκάτερος εἶπατον 1435
 περὶ τῆς πόλεως ἦντιν' ἔχeton σωτηρίαν.
- ΕΤ. ἐγὼ μὲν οἶδα καὶ θέλω φράζειν.
- ΔΙ. λέγε. 1437 (=1442)
- ΕΤ. εἴ τις πτερώσας Κλεόκριτον Κινησίᾳ
1438 (=1439)

1428 φανείται R Suid. : πέφυκε V : πέφανται (πέφηνε?) Ha-
 maker. → 1431 sq. Editors are divided as to which of
 the two lines is to be retained. 1432 is omitted by V al.,
 but → 1432 ἐκτραφῇ MSS. : ἐκτρέφη Plut. Alc. 16. →
 1434 ὁ δ' ἕτερος σοφῶς Meineke, with great probability. →
 1437 (=1442 of ordinary text) sqq. For the arrangement
 here (Ed.) see →. Editors have necessarily recognised the
 impossibility of the text as it stands and the confusion
 of two versions. But there is no reason to suppose any of
 the verses spurious. 1437 (=1442) καθέλω is no improve-
 ment. →

- αἵροιεν αὖραι πελαγίαν ὑπὲρ πλάκα,
 ΔΙ. γέλοιον ἂν φαίνοιτο· νοῦν δ' ἔχει τίνα;
 ΕΥ. εἰ ναυμαχοῖεν, καὶ τ' ἔχοντες ὀξίδας 1441
 ῥαίνοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.
 ΔΙ. εὖ γ', ὦ Παλάμηδες, ὦ σοφωτάτη φύσις.
 ταυτὶ πότερ' αὐτὸς ἡῦρες ἢ Κηφισοφῶν;
 ΕΥ. ἐγὼ μόνος· τὰς δ' ὀξίδας Κηφισοφῶν.

1445 (= 1453)

[Ἐκδοσις β'.

- ΕΥ. ὅταν τὰ νῦν ἄπιστα πίσθ' ἡγώμεθα, 1446 (= 1443)
 τὰ δ' ὄντα πίστ' ἄπιστα.

- ΔΙ. πῶς; οὐ μανθάνω.

- ἀμαθέστερόν πως εἶπὲ καὶ σαφέστερον.
 ΕΥ. εἰ τῶν πολιτῶν οἷσι νῦν πιστεύομεν,
 τούτοις ἀπιστήσαιμεν, οἷς δ' οὐ χρώμεθα,
 τούτοισι χρησαίμεσθ', ἴσως σωθείμεν ἂν.
 εἰ νῦν γε δυστυχοῦμεν ἐν τούτοισι, πῶς
 τάναντί' ἂν πράττοντες οὐ σφῴμεθ' ἂν;

1453 (= 1450)]

- ΔΙ. τί δαὶ λέγεις σύ;

- ΑΙΣ. τὴν πόλιν νῦν μοι φράσου
 πρῶτον, τίσι χρῆται· πότερα τοῖς χρη-
 στοῖς;

- ΔΙ. πόθεν; 1455
 μισεῖ κάκιστα. ΑΙΣ. τοῖς πονηροῖς δ'
 ἥδεται;

- ΔΙ. οὐ δῆτ' ἐκείνη γ', ἀλλὰ χρῆται πρὸς βίαν.

1439 (=1440) Qu. ἀέριον ἀραι? 1441 (=1442) κατ-
 έχοντες EV 1444 (=1452) εἶρες MSS.; cf. 806 1451
 (=1448) Text V: χρησαίμεσθα σωθείμεν ἂν B: χρησαίμεσθ'
 ἴσως σωθείμεν ἂν al. → 1453 (=1450) τάναντία MSS.:
 corr. Dobree || πράττοντες V: πράξαντες B

- ΑΙΣ. πῶς οὖν τις ἂν σώσειε τοιαύτην πόλιν,
ἢ μήτε χλαῖνα μήτε σισύρα συμφέρει ;
- ΔΙ. εὗρισκε νῆ Δί', εἶπερ ἀναδύσει πάλιν. 1460
- ΑΙΣ. ἐκεῖ φράσαιμ' ἄν · ἐνθαδὶ δ' οὐ βούλομαι.
- ΔΙ. μὴ δῆτα σύ γ', ἀλλ' ἐνθένδ' ἀντίει τὰγαθά.
- ΑΙΣ. τὴν γῆν ὅταν νομίσωσι τὴν τῶν πολεμίων
εἶναι σφετέραν, τὴν δὲ σφετέραν τῶν
πολεμίων, 1464
πόρον δὲ τὰς ναῦς, ἀπορίαν δὲ τὸν πόρον.
- ΔΙ. εὖ, πλήν γ' ὁ δικαστῆς αὐτὰ καταπίνει
μόνος.
- ΠΛ. κρίνοις ἄν.
- ΔΙ. αὕτη σφῶν κρίσις γενήσεται.
αἰρήσομαι γὰρ ὅνπερ ἡ ψυχὴ θέλει.
- ΕΤ. μεμνημένος νυν τῶν θεῶν, οὓς ὥμοσας, 1469
ἢ μὴν ἀπάξειν μ' οἴκαδ', αἰροῦ τοὺς φίλους·
- ΔΙ. ἢ γλῶττ' ὁμόμοκ', Αἰσχύλον δ' αἰρήσομαι.
- ΕΤ. τί δέδρακας, ὦ μιαρῶτατ' ἀνθρώπων ;
- ΔΙ. ἐγώ ;
ἔκρινα νικᾶν Αἰσχύλον. τιῇ γὰρ οὗ ;
- ΕΤ. αἷσχιστον ἔργον προσβλέπεις μ'
εἰργασμένος ;
- ΔΙ. τί δ' αἰσχρόν, ἦν μὴ τοῖς θεωμένοις
δοκῇ ; 1475
- ΕΤ. ὦ σχέτλιε, περιόψει με δὴ τεθνηκότα ;
- ΔΙ. τίς οἶδεν εἰ τὸ ζῆν μέν ἐστι κατθανεῖν,
τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεύδειν
κώδιον ; f1

1474 ἔργον εἰργασμένος προσβλέπεις B (μ' ἔργον V) : ἔργον μ' εἰργασάμενος al. : corr. al.

ΠΛ. χωρεῖτε τοῖνυν, ὦ Διόνυσ', εἴσω. ΔΙ.
τί δαί;

ΠΛ. ἵνα ξενίσω σφῶ πρὶν ἀποπλεῖν.

ΔΙ. εὖ τοι λέγεις 1480

νῆ τὸν Δί'. οὐ γὰρ ἄχθομαι τῷ πράγματι.

ΧΟ. μακάριός γ' ἀνὴρ ἔχων

ξύνεσιν ἡκριβωμένην,

πάρα δὲ πολλοῖσιν μαθεῖν.

ὁδε γὰρ εὖ φρονεῖν δοκήσας 1485

πάλιν ἄπεισιν οἴκαδ' αὖ,

ἐπ' ἀγαθῷ μὲν τοῖς πολίταις,

ἐπ' ἀγαθῷ δὲ τοῖς ἑαυτοῦ

ξυγγενέσι τε καὶ φίλοισι,

διὰ τὸ συνετὸς εἶναι. 1490

χαρίεν οὖν μὴ Σωκράτει

παρακαθήμενον λαλεῖν

ἀποβαλόντα μουσικὴν

τά τε μέγιστα παραλιπόντα

τῆς τραγωδικῆς τέχνης. 1495

τὸ δ' ἐπὶ σεμνοῖσιν λόγοισι

καὶ σκαριφησμοῖσι λήρων

διατριβὴν ἀργὸν ποεῖσθαι

παραφρονούντος ἀνδρός.

ΠΛ. ἄγε δὴ χαίρων, Αἰσχύλε, χώρει, 1500

καὶ σφῶζε πόλιν τὴν ἡμετέραν

γνώμαις ἀγαθαῖς, καὶ παίδευσον

τοὺς ἀνοήτους· πολλοὶ δ' εἰσὶν.

1482 μακάριός γ' RV: μακάριον schol.
σμοῖσι al., but the verb-stem is σκαριφα-
jecture ὑμετέραν is an error. →

1497 σκαριφι-
1501 The con-

- καὶ δὸς τουτὶ Κλεοφῶντι φέρων,
καὶ τουτὶ τοῖσι πορισταῖς, 1505
Μύρμηκί θ' ὁμοῦ καὶ Νικομάχῳ·
τόδε δ' Ἀρχενόμῳ·
καὶ φράζ' αὐτοῖς ταχέως ἤκειν
ὥς ἐμὲ δευρὶ καὶ μὴ μέλλειν·
κἂν μὴ ταχέως ἤκωσιν, ἐγὼ 1510
νῆ τὸν Ἀπόλλω στίξας αὐτοὺς
καὶ συμποδίσας
μετ' Ἀδειμάντου τοῦ Λευκολόφου
κατὰ γῆς ταχέως ἀποπέμψω.
ΑἰΣ. ταῦτα ποήσω· σὺ δὲ τὸν θᾶκον 1515
τὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῖν
καὶ διασώζειν, ἣν ἄρ' ἐγὼ ποτε
δεῦρ' ἀφίκωμαι. τοῦτον γὰρ ἐγὼ
σοφία κρίνω δεύτερον εἶναι.
μέμνησο δ' ὅπως ὁ πανοῦργος ἀνὴρ 1520
καὶ ψευδολόγος καὶ βωμολόχος
μηδέποτ' εἰς τὸν θᾶκον τὸν ἐμὸν
μηδ' ἄκων ἐγκαθεδεῖται.
ΠΛ. φαίνετε τοίνυν ὑμεῖς τούτῳ
λαμπάδας ἱεράς, χάμα προπέμπετε 1525
τοῖσιν τούτου τοῦτον μέλεσιν
καὶ μολπαῖσιν κελαδοῦντες.
ΧΟ. πρῶτα μὲν εὐοδίαν ἀγαθὴν ἀπιόντι ποητῇ

1505 τοῦτο R: τοῦτοις V: τουτὶ al.: τουτουσί (sc. τοὺς βρόχους)
Bergk: τουτονγι Elmsley. → 1515 θρόνον RV: θῶκον al.:
corr. Bentley; cf. 1522 1517 καὶ διασώζειν. R: καὶ σώζειν
cett.: καὶ μοι σώζειν Bentley: καὶ σώζειν (Ed.) is a likely
common source of the readings 1522 θᾶκον RV: θῶκον al.;
cf. 1515

ἐς φάος ὀρνυμένῳ δότε, δαίμονες οἱ κατὰ
 γαίας,
 τῇ δὲ πόλει μεγάλων ἀγαθῶν ἀγαθὰς
 ἐπινοίας. 1530
 πάγχυ γὰρ ἐκ μεγάλων ἀχέων παυσαί-
 μεθ' ἂν οὕτως
 ἀργαλέων τ' ἐν ὅπλοις ξυνόδων. Κλεο-
 φῶν δὲ μαχέσθω
 κἄλλος ὁ βουλόμενος τούτων πατρίοις
 ἐν ἀρούραις.

1529 γαίας B: γαῖαν cett. The influence proceeds 'from
 beneath.' Cf. (barely with that excuse) Aesch. *Cho.* 473 θεῶν
 τῶν κατὰ γᾶς ὅδ' ὕμνος

NOTES

ENTER Dionysus, dressed in a saffron-coloured χιτών and wearing the soft high boots called κόθορνοι. Over his effeminate tunic (see 46) he has thrown a lion's skin (λεοντή) in imitation of Herakles, and is also carrying a club (ρόπαλον). As a traveller he is probably wearing a brimmed hat (πέτασος). Xanthias is mounted on a donkey, but is carrying across his shoulders a pole (ἀνάφορον), from either end of which hang bundles of travelling baggage (σκεύη including στρωματόδεσμα). [The ass is got rid of at the first change of scene.]

The names of slaves were chiefly derived from (1) the colour of their complexion and hair, e.g. Ξανθίας, Πυρρίας, (2) the country of their origin, e.g. Σύρος, Φρύξ, Γέτας, (3) names frequent in their own country (ἐγχώρια ὀνόματα), e.g. Τίβιος (Cappadocian), (4) names of kings of such countries, e.g. Μίδας (from Phrygia), (5) names of good promise, e.g. Σωσίας.

1. τῶν εἰωθότων: sc. λέγεσθαι. The use of this neut. partic. as a simple adj. (= ἡθάδων) is frequent.

Though Aristophanes chooses to ridicule the cheap buffoonery and clap-trap phrases which pleased the more vulgar part of the audience (θέατρον), and though he is here presumably 'putting a spoke in the wheel' of his rivals (as in *Vesp.* 58), he is himself occasionally guilty of the same device (*fr.* 307 Dind.). In *Pac.* 748 he claims to have done away with the stock jokes of whipped slaves and similar κακὰ καὶ φόρτον καὶ βωμολοχεύματ' ἀγεννή, but here he is insidiously introducing them while pretending to despise them.

2. ἐφ' οἷς . . . γελῶσιν: i.e. in amusement, while ἄ γελῶσιν would express scorn.

ἀεί is cutting: 'they never fail.' The audience come in for their share of the reproof.

3. ὅ τι βούλει γε: γε gives an intonation: 'whatever you like.'

πλὴν πιέζομαι. There is a slight pause before these words, and then he forbids the very phrase which Xanthias would have chosen and which he does eventually manage to drag in (30). *πιέζομαι* and *ὡς θλίβομαι* were some of those cant and vulgar terms which enjoy a vogue for a time without much humour in themselves.

4. πᾶν . . . χολή, 'it has become positively sickening' (not only to the speaker, but to people in general). Writing *έστ'* we may compare (the subject being *τοῦτο*) *Ach.* 125 *ταῦτα δῆτ' οὐκ ἀγχόνη;* and contrast *Hor. Sat.* 2. 6. 32 *hoc iuvat et mellī est.* This seems more natural than *έστ'* (= 'for by this time there is utter disgust with it').

χολή: cf. *Hor. Ep.* 1. 19. 20 *bilem . . . vestri movere tumultus.* An anonymous epigram has *ὡς καὶ τοῦ μέλιτος τὸ πλεόν έστὶ χολή.*

5. μηδ' : sc. *έπω.*

ἀστέον : *urbanum* ; 'smart,' 'piece of pretty wit.' Cf. 901, 906. That which (to use eighteenth-century language) takes 'the town' is *chic* and up-to-date. The opposite is *ἀγροικόν.* Aristophanes is sarcastic at the prevailing notions of wit.

6. τὸ πᾶν γέλοιον, 'what really is funny'; lit. 'that really funny phrase.' But Di. anticipates his 'really funny' phrase and forbids it; whereupon Xa. is in despair. [*γελοῖον* is not the Attic accentuation.]

7. εκείνο : *illud* : 'that (favourite or notorious) phrase.'

τὸ τί ; The article is prefixed to *τί* or *πῶς* mostly when the question refers to something already mentioned (cf. *lequel?*). Like the present place is *Plat. Phaedr.* 277 A ΣΩ. *νῦν δὲ ἐκεῖνα ἤδη δυνάμεθα κρίνειν.* ΦΑΙ. τὰ ποῖα ; (*Kühner-Gerth, Gr. Synt.* § 465. 2).

8. μεταβαλλόμενος : middle because the action is reflexive. The bearer who shifts the pole from shoulder to shoulder gives himself a change.

τἀνάφορον. The *ἀνάφορον* (or *δοῖλλα*) is a carrying-pole like that of the Chinese rather than the milkman's yoke. The latter would not be changed from shoulder to shoulder. Xa. is carrying τὰ στρώματα (*Xen. Mem.* 3. 13. 6) tied on one end and the other baggage (*σκεῖτη*) on the other. For illustration see *Smith, Dict. Ant.* i. p. 211.

ἔτι χεῖρτις, 'that you are fit to burst.'

9. τί δῆτ' ἔδει κ.τ.λ. : not = *δεῖ*, but sarcastically : 'what was the use of your giving me the baggage to carry (before we

came upon the stage), if it was not simply to enable me to make the common jokes?' The comedians often satirise their own proceedings, the stage-machinery, and the audience.

ταῦτα τὰ σκεῖη. *ταῦτα (ista)* is frequently contemptuous (cf. *τούτων* in v. 14) = 'your old baggage.'

13. εἴπερ ποήσω . . . 'if I am not going to do . . .' More commonly *εἴπερ μέλλω ποιήσιν*. For this fut. cf. 20 (*ἐρεῖ*), 1460, *Av.* 759 *αἶρε πλῆκτρον, εἰ μαχεῖ*, *Vesp.* 1263 *μαθητέον τὰρ' ἐστὶ πολλοὺς τῶν λόγων, | εἴπερ ἀποτείσω μηδέν*.

Φρύνιχος: a rival comedian now competing with Aristophanes. His *Μοῦσαι* won the second prize. [He must be distinguished from (1) the general who figures in the revolution of 411 B.C., and who was assassinated in that year; (2) the tragic poet, who had been dead for two-thirds of a century (see inf. 910).]

We must not take too seriously the attacks of the comic poets upon each other. Their reciprocal charges of staleness, plagiarism and other literary sins are only part of the Dionysiac game. The schol. says that in the extant works of Phrynichus there was nothing of the kind here mentioned.

14. εἴωθε ποιεῖν: playing upon the senses 'do' and 'compose poetry.' This justifies the repetition of the word and also gives the contemptuous point, 'I could make as good a thing as P.'

Λύκις: possibly a nickname. If there was a writer named Lycis he is unknown. Kock, however, reports that the letters *ΛΤΚΙΣ* appear in a fragmentary inscription recording dramatic victories, and therefore it is too bold to read the conjecture *κάπλιυκος*.

Ἀμειψίας: a distinguished rival, who won the first prize against the *Birds* of Aristoph. (414 B.C.), and was second when our poet was third with the *Clouds* (423 B.C.).

15. σκευηφοροῦσ'. The reading is doubtful and the line may be spurious. One note among the scholia 'implies that the annotator's text' did not possess it (Rutherford). [It might even be suggested that vv. 14, 15 are both interpolated, the former being added under the misconception that the grammar of v. 13 was incomplete.]

Keeping the line (with *σκευηφοροῦσ'* and the common punctuation) the construction is *εἴπερ ποήσω μηδέν τούτων ἀπερ Φρύνιχος εἴωθε ποιεῖν καὶ (ἀπερ) Λύκις ἀμειψίας σκευηφοροῦσι*, i.e. 'if I am to do none of those things which P. is accustomed to do (or 'put in his pieces') and (which) Lyc. and Am. do when carrying baggage.' The idiom *μηδέν ὧν περ . . . σκευηφοροῦσι* is sufficiently Greek in itself, the accus. being internal. Thus

ταῦτα σκευηφοροῦσι = 'in this way do they carry baggage' = 'they do this when carrying baggage.' Cf. inf. 833 ἀπερ ἐκάστοτε | ἐν ταῖς τραγωδίασιν ἑτερατεύετο, *Ach.* 647 ἐκείνων ὧν ἐναυμαχήσαμεν, *Dem.* 18. 198 δηλοῖς δὲ καὶ ἐξ ὧν ζῆς ('from the way in which you spend your life'). In Greek a writer is said to do what he represents others as doing, and a comedian therefore 'carries baggage' in making his characters do so. It might be objected that we should expect the relative to be repeated (χὼν Λύκισ). Even so μὴδ' rather than καὶ would be normal. But in a conversational sentence of some length such awkwardness as exists is not unnatural.

[We might also punctuate (with Bergk) after ποιεῖν and translate 'Also Lycis and Ameipsias always carry baggage in comedy.' But (apart from the abruptness) the point is not that they carry baggage, but that their baggage-carriers always make poor jokes. In a reading τοὺς σκευοφόρους (Fritzsche) the accus. should depend on ποιεῖν, i.e. 'if I am to do none of those things which P. and L. and A. are wont to do to their baggage-carriers.' Possibly, if further conjectures are permissible, we might suggest <ὡς> σκευοφοροῦσ' 'when they . . .']

16. μὴ νυν ποήσης: sc. αὐτό or οὕτως; cf. *Soph. Aj.* 1155 εἰ γὰρ ποήσεις, ἴσθι πημανούμενος, *Verg. Aen.* 1. 62 *ni faciat, Ecl.* 2. 44 *et faciet.*

ἐγὼ θεώμενος, 'when I am a spectator.' The statue of Dionysus was placed in the theatre before the play began, and there is a humorous allusion to this.

17. τούτων: cf. 13.

18. πλεῖν . . . ἀπέρχομαι, 'I go home an older man by more than a year.' These old jokes 'age a man so'; cf. *Cic. de Or.* 2. 59 *senium est cum audio.* The schol. quotes *Hom. Od.* 19. 360 αἶψα γὰρ ἐν κακότητι βροτοὶ καταγῆράσκουσι. So stale and weary jests are said ἀπολλύναι, ἀποκναεῖν, σφάττειν. [πλεῖν should not be called a 'contraction of πλέον.']

20. ὅτε: clearly better than ὅτι. In the sense of the latter the comedian would have preferred εἰ. ὅλ(β)εται: slyly getting in the forbidden word (5). τὸ γέλοιον, 'the (usual) funny thing.'

οὐκ ἐρεῖ, 'is not to (be permitted to) say'; cf. 13. Those who alter to ἐρῶ have but a captious sense of humour. The neck is personified, and it gets 'all the kicks without the halfpence'; it has borne all this trouble simply to get a chance of 'speaking its piece,' and now this reward is denied.

21. εἰτ' : *indignantis*, as often. For the form of expression cf. *Lys.* 659 ταῦτ' οὐχ ὕβρις τὰ πράγματα' ἐστὶ πολλή;

22. δτ' : i.e. *δτε* (*δτι* cannot suffer elision).

Διώνυσος υἱὸς Σταμνίου. Dionysus is the freeborn Athenian master with a patronymic (like Νικίας Νικηράτου, Δημοσθένους), while Xanthias, being a slave, 'has no father.' Cf. 631 n. So the breadwoman in *Vesp.* 1396 cries οὐτοι μὰ τῷ θεῷ καταπρόξει Μυρτίας | τῆς Ἀγκυλίωνος θυγατέρος καὶ Σωστράτης (= 'I would have you know I am a freeborn Athenian woman'). The metre here is in keeping with aggrieved dignity.

Σταμνίου. A στάμνος or σταμνίον is a wine-jar, and Di. is the god of wine. But there must be some joke beyond the substitution of Σταμνίου for Διός. Zeus had many titles, and a Zeus στάμνιος is invented on the analogy of Zeus φίλιος, ξένιος, etc. Possibly also there is a pun on ταμίου. In default of anything better we may substitute 'son of Juice' for 'son of Zeus,' while the tone may be given by 'Dionysus FitzDemi-john.' [It might perhaps be guessed that there was some contemporary Athenian of drinking propensities with a name which Σταμνίου would recall.]

23. αὐτὸς : implying 'the master' (*ipse*). See 520 n.

δχῶ, 'give him a mount' (more commonly 'carry'). Cf. *Xen. Hipp.* 4. 1 δεῖ τὸν ἵππαρχον προνοεῖν ὅπως ἀναπαύῃ τοὺς ἱππέας τοῦ βαδίζειν, μέτριον μὲν ὀχοῦντα κ.τ.λ.

24. ἵνα μὴ ταλαιπωροῖτο κ.τ.λ. The opt. depends on the historical tense (ὀχεῖσθαι εἴασα) implied in the thought, viz. 'I permitted him to ride (when we set out).' Cf. 766, *Vesp.* 110 ψήφων δὲ δέσας μὴ δεηθεῖν ποτέ, | ἵν' ἔχοι δικάζειν, αἰγιαλὸν ἔνδον τρέφει (i.e. συνέλεξε ὥστε τρέφειν), *Dein.* 22. 11 τοῦτον ἔχει τὸν τρόπον ὃ νόμος, ἵνα μὴδὲ πεισθῆναι . . γένοιτ' ἐπὶ τῷ δήμῳ (i.e. ἐτέθη ὥστε ἔχειν). Kühner-Gerth § 553. 4 a.

The line sounds like a quotation, with ἀχθος φέροι originally metaphorical. This gives point to what follows.

25-30. οὐ γὰρ φέρω 'γώ. Here follows a brief skit on logic and jugglings with words as practised by those who cultivated the society of the sophists (or, as Ar. would imagine, of Socrates). There are also secondary meanings for which it may be unprofitable to seek. Xanthias cuts short the logic with a philistine appeal to facts, 'all I know is that this shoulder—πίεζεται' (30).

26. φέρων γε ταυτὶ : sc. φέρω, (why, I am bearing) by bearing this.' There is quibbling with various senses of the words in φέρω, τίνα τρόπον, βαρέως, βάρος. Το τίνα τρόπον; 'how?'

(logically), Xa. answers as if it had meant 'in what manner?' **βαρέως** πάνυ plays upon the physical sense and the mental (= *moleste, aegre ferre*): 'it makes me sore enough.' τὸ βάρος τοῦθ' takes up **βαρέως**, 'your said burden (and your said soreness).'

27. **οἶνος**: better than *δνος* (which would more naturally be substituted in mss. than *vice versa*). 'Isn't the donkey bearing that sore burden?' is the natural inquiry, and it contrives to call Xa. a donkey quite as plainly. Xa. indignantly replies 'I'm no donkey.'

31-32. **σὺ . . . σὺ . . .**: the first *σὺ* belongs to *φῆς* only, 'since you (unlike me) say the donkey does you no good, it is your turn to carry the donkey.'

33. **τί γὰρ ἐγὼ οὐκ ἐναυμάχουν**; lit. 'why was I not for joining in the sea-fight?' = 'why did I decline to join?' 'The negative imperf. commonly denotes resistance to pressure, or disappointment. Simple negation is aoristic' (Gildersleeve, *Gk. Synt.* § 216). Cf. Dem. 21. 163 οὐκ ἀνέβαιν' ἐπὶ τὴν ναῦν 'he would not go on board' (lit. 'he was not for embarking'). Xen. *Cyr.* 1. 4. 21 ἐμάχετο οὐδεὶς, ἀλλ' ἀμαχητὶ ἀπώλλυντο ('nobody would fight').

The reference is to the battle of Arginusae in the previous year (406 B.C.). See *Introd.* p. xxv. Slaves as well as free men were included in the great armada which the Athenians made a supreme effort to send out, and those who took part in the battle were given their liberty (cf. 693). If Xa. had been one of these he could have snapped his fingers at his master.

34. **κωκύνει μακρά**, 'a long be-hanged,' instead of 'a long farewell' (*χαλρεῖν*). Cf. *Vesp.* 584 κλάειν ἡμεῖς μακρὰ τὴν κεφαλὴν εἰπόντες τῇ διαθήκῃ, Hor. *Sat.* 1. 10. 91 *te . . iubeo plorare*. [*μακρά* is not strictly identical with *μεγάλα*, 'loud,' but = (1) 'long' in duration; (2) sounds which carry far (Homeric *μακρὸν αὐτεῖν*).]

35. **κατάβα**: the intrans. aor. of imperat. compounds of *βαίνω* is formed either thus or (more commonly) with *-βηθι*. The latter represents the imperat. ending *-θι* (in *ἔθι*, *ἴσθι*) added to the root *βᾶ* (Attic *βῆ*), while the former is the root-grade *βᾶ* with imperat. ending *-ε* (in *φέρε*, etc.). Thus we have *κατά-βᾶ-θι* or *κατά-βᾶ-ε*. Similarly *πρίμπλα*.

35-37. **καὶ γὰρ ἐγγὺς . . τραπέσθαι**. The rhythm points to parody or semi-quotation. In that case we may join *εἰμὶ* with *βαδίζων* by what is known as the *schema Chalcidicum*.

Cf. 761, Soph. *Aj.* 1320 κλύοντές ἐσμεν, *ibid.* 1324 δρών γάρ ἦν τοιαῦτά με, Eur. *Cycl.* 381 ἦτε πάσχοντες, etc. Otherwise we should better construe ἐγγύς εἰμι τῆς θύρας, βαδίζων ('as I trudge,' opposed to ὀχούμενος) = 'my trudging has at last brought me . . .' Cf. *Eccl.* 1093 ἐγγύς ἦδη τῆς θύρας | ἐλκόμενός εἰμι, Plat. *Lys.* 204 B πόρῳ ἦδη εἰ πορευόμενος τοῦ ἔρωτος.

37. ἔδει: as part of my plan.

παῖδιον, παῖ, ἡμί, παῖ. [The hiatus is allowable in the colloquial phrase.] The porter (*θυρωρός*) is called three times (the tragic ἐν τρίτοις προσφθέγμασιν) as in *Nub.* 1145 παῖ, ἡμί, παῖ, παῖ, Aesch. *Cho.* 651 τρίτον τόδ' ἐκπέραμα δωμαίων καλῶ. The call is accompanied by loud knocking, either with the knocker (ρόπτρον) or more generally with beating upon the door (κρούειν, κόπτειν) with fist or stick. 'What ho! there! boy! what ho!'

ἡμί. The only parts of the verb which are found are ἡμί, ἡσί and the aor. ἦν (δ' ἐγώ), ἦ (δ' ὅς, δ' ἦ).

38. Herakles himself appears at the door. The Athenians would in all probability understand that he is 'at home' in the temple of H. Alexikakos in Melite, the WNW. quarter of Athens. *Introd. B*, p. xxxiii.

It was part of the regular stage-business (taken from real life) for the porter to show surly annoyance when knocking was impatient (cf. *Nub.* 133 sqq.). Herakles, acting as his own porter, keeps up the tradition.

ὥς κενταυρικῶς. The Centaurs were proverbial for ὕβρις (Xenophanes 1. 22). Among his other deeds as pioneer in civilisation and destroyer of monsters Herakles had fought with the Centaurs. The story of Nessus is also well known. Hence the choice of this word as = ὕβριστικῶς. 'A savage way, indeed, to knock at a man's door!' Cf. Plaut. *Truc.* 2. 2. 1 *quis illic est qui tam proterve nostras aedes arielat?*

39. ἐνήλαθ': an exaggeration, but suited to the act of a Centaur. Literally in Soph. *O. T.* 1261 πύλαις διπλαῖς ἐνήλατ', ἐκ δὲ πυθμένων | ἐκλινε κοῖλα κλῆθρα. That kicking at doors was sometimes resorted to appears from Terence (who imitates Attic comedy), *Eun.* 2. 2. 54 *istas* (sc. *forēs*) . . *calcibus insultabis frustra*. [Greeks and Romans 'kicked' with the heel, as the make of their shoes would prompt them to do.]

δοῦς: *quicumque*. We should rather supply ἐνήλατο than ἦν. More fully δοῦς might be δοῦς δῆ, δοῦς ποτέ, or δοῦς δήποτε. Cf. Hor. *Od.* 2. 13. 1 *ille et nefasto te posuit die, quicumque primum* (sc. *posuit*).

τοῦτ' ἵν' ; 'what might this mean?' So 1209 and *Ach.* 767 τοῦτ' ἵν' τὸ πρᾶγμα; The imperf. as in v. 48 ποῖ γῆς ἀπεδήμεις; ('Where might you be going abroad?'). The use is akin to that of ἵν' ἄρα ('is, as it seems'), and logically the basis is 'what was this (without our knowing it)?' See Goodwin, *M. and T.* § 39, Gildersleeve, *Gk. Synt.* § 220 (where the tense is called the imperf. of 'sudden appreciation of the real state of affairs').

Herakles is first amazed at Dionysus' appearance, gives a start, and is then convulsed with laughter. Di. attributes the start to his own formidable aspect.

40. ὁ παῖς. The nom. with art. is more lordly than the vocative, cf. 271. We must supply e.g. ἀκουέτω.

41. μὴ μάλινόιό γε: sc. εἶδισε, 'Yes! afraid you might be mad.' γε stresses μάλινιο.

42. οὐ . . δύναμαι μὴ γελᾶν. The negative infin. after the negative οὐ δύναμαι would more commonly take μὴ οὐ (Kühner-Gerth § 514. 5, Goodwin, *M. and T.* § 815), but μὴ alone is found too often to provoke suspicion (K.-G. 5 h). Cf. Aesch. *P. V.* 106 ἀλλ' οὔτε σιγᾶν οὔτε μὴ σιγᾶν τύχας | οἶδ' ἂν τέ μοι τάσδ' ἐστί. Metre of course lends no criterion, since μὴ οὐ forms one syllable. Both uses are combined in Xen. *Mem.* 34 οὔτε μὴ μεμνήσθαι δύναμαι αὐτοῦ, οὔτε μεμνημένος μὴ οὐκ ἐπαινέειν.

[Though we cannot always find a special appropriateness in oaths (Introd. pp. liii sq.). Demeter may here be chosen as a goddess of silence.]

43. δάκνω ἐμαντόν. From biting the lips comes a colloquial expression 'to bite' in the sense of putting on restraint. Cf. *Nub.* 1369 τὸν θυμὸν δακῶν. More explicitly Soph. *Trach.* 976 ἀλλ' ἴσχε δακῶν | στόμα σόν.

45. ἀποσοβῆσαι. There may be a play upon ἀποσβεῖν (cf. γέλως ἀσβεστος), but there must also be some further reason, lost to us, for the present peculiar application of ἀποσοβεῖν. τὸν γέλωτα is a παρὰ προσδοκίαν for, e.g., τὸν φόβον; ἀποσοβεῖν is used of keeping off flies (the persistent or 'shameless' fly of Homer); and there may have been some Athenian cant phrase which lent humour to such a remark as 'Bother this laugh! I wish it would go away,' accompanied by a gesture.

γέλωτα and γέλωτα both occur in comedy, the former being specially Attic.

46. ἐπὶ κροκωτῇ κειμένην: i.e. the λεοντῇ is a sort of ἱμάτιον to the κροκωτῶν (=χιτῶν κροκωτός). The latter was a saffron-yellow garment worn for show by women over the χιτῶν proper,

but without itself being *λυάτιον* (*Dict. Ant.* i. p. 564). Only very effeminate men could think of wearing this colour, but—like the *κόθορνος*—it was part of the ceremonial attire of the statue of Dionysus (*Poll.* 4. 117, *Ath.* 198 c). This was not unnatural for the god of festivity.

47. τίς ὁ νοῦς; 'What is the meaning of it?' Cf. *Av.* 994 τίς ἡ πίνουα; So the verb *νοεῖν*, e.g. *Plat. Euthyd.* 287 Ε ἦρον, ὃ τι νοοῖ τὸ ῥήμα.

τί κόθορνος . . ξυνηθέτην; Cf. *Thesm.* 140 τίς δαὲ κατόπτρου καὶ ξίφους κοινωρία; (of Agathon the γύννις). The *κόθορνος* is a woman's boot (*Eccl.* 346, *Lys.* 657), soft, and capable of being worn on either foot. Its effeminacy appears also from *Hdt.* 1. 155, where Croesus, recommending Cyrus to make the Lydians γυναῖκας ἀντὶ ἀνδρῶν, would have them wear *κόθορνοι*. [The use of *cothurnus* for the tragic buskin is not Greek, but Roman.] In *ξυνηθέτην* the dual is deliberately used to emphasise the peculiar 'pair' the two things make.

48. ποῖ γῆς ἀπεδήμεις; For the tense see v. 39. These strange additions to the ordinary costume of Di. are taken to mean that he is about to travel.

ἐπιβάτευον Κλεισθένη. The sentence is interrupted. Dionysus begins his explanation at the beginning, viz. how he came to be reading Euripides on board a ship. Lit. 'I was serving Cleisthenes (my trierarch) as a marine,' the dat. being used as in *γραμματεῦν τινί* etc. For the sense cf. *Thuc.* 8. 61 Ἀντισθένη ἐπιβάτης ξυνεξήλθε. The ἐπιβάται (*militēs classiarii*) were the fighting men, who generally numbered ten to the trireme. Cleisthenes is to Aristoph. the type of effeminate and dissolute youth (*Eq.* 1374 etc.), and the notion of either Cleisthenes as trierarch (a duty imposed as a λητουργία) or Dionysus as fighting man would be sufficiently absurd.

49-50. There was doubtless much boasting after the battle of Arginusae, and such braggadocio is here satirised. ἡ δώδεκ' ἢ τρεῖς καὶ δέκα: 'it may be a dozen, it may be thirteen'; it was difficult to keep count exactly of such a trifle.

51. σφῶ; i.e. 'a pair of fellows like you!'

καὶ τ' ἐγὼγ' ἐξηγρόμην: 'And then I woke.' The words are much more probably an aside by Xanthias than a comment by Herakles. Besides their appropriateness in the mouth of the former, a dramatist always finds it desirable to keep his *personae* from inactivity on the stage (*Ath.* 190 Ε). Xanthias of course indulges in derisive gestures, but he must occasionally also speak (cf. 87). ἐγὼγ' should be noted. It is not as if he

sarcastically completed the tale for Dionysus, 'and then I woke,' but 'and then I woke (if you did not).'

52. **καὶ δῆτ'**: resumptive of v. 48; 'and, to come to what we were saying . . .' Cf. *Vesp.* 13, *Plat. Prot.* 310 c.

ἀναγινώσκοντι . . τὴν Ἀνδρομέδαν: a very popular play of Euripides produced in 412 B.C. Much use is made of it in burlesque in *Thesm.* 1018 sqq. [Paley's notion that the ship was named Andromeda and that D. read the name on the ship's side is not only extremely unnatural but is disproved by the article. D. would not there read 'the Andromeda.']

54. **πῶς οἶαι**: grammatically a parenthetical question. The corresponding English is 'you can't think how much.' Cf. *Nub.* 881 **κᾶκ τῶν σιδίων | βατράχους ἐπολεῖ πῶς δοκεῖς** ('you can't imagine how well'), *Plut.* 742 etc. The use is found in tragedy, comedy and prose. Cf. *Plat. Symp.* 216 D **ἀνοιχθεὶς πόσης ὀλεσθε γέμει σωφροσύνης**.

55. **πόθος; πόσος τις**; Point is given to this query only if we assume that Herakles draws himself up at the word **ἐπάταξε** and is prepared to deal with the **πόθος** which has 'struck' his 'little brother' (60). 'Struck you, did he? How big was he?'

μικρὸς ἡλικὸς Μόλων. The precise sense of these words is perhaps not now discoverable. It is altogether improbable that Dionysus would reply that his **πόθος** was **μικρὸς**. Even if ironically spoken the word seems to lack humour. There appears at first sight to be an almost exact correspondence with *Plaut. Curc.* 1. 2. 14 (taken from Attic comedy). **A. Silit haec anus. B. Quantillum silit? A. Modica est, capit quadrantal.** But in *modica est* there is a sarcasm on the thirst of old women in general: 'this one is moderate.'

Moreover, we are uncertain as to Molon. The name was not rare, and we are told that among its bearers there was an actor of Euripides (*Dem.* 19. 246), and also a footpad (**λωποδύτης**). While *Eustath.* (p. 1834. 27) states that **Μόλωνες** = **οἱ παμμεγέθεις**, the schol. reports from Didymus (ob. circ. A.D. 10) that the **λωποδύτης** was a small man. The actor would necessarily be of good stature.

That the **πόθος** is meant to be great is clear. If, therefore, we do not (1) take the answer of Di. to be simply ironical, 'a little one (of course), the size of—Molon,' we may perhaps (2) render **μικρὸς ἡλικὸς Μόλων** by 'as big as Little Molon,' understanding (δ) **Μικρὸς** to be an ironical nickname applied to a huge man (cf. 'the Woolwich infant' and the like). Cf. *Iuv.* 8. 32 **nanum . . Atlanta vocamus** and context. Such nicknames were frequent. Cf. *Xen. Mem.* 1. 4. 2 **Ἀριστόδημον τὸν**

Μικρὸν ἐπικαλούμενον, Strab. 14. 2. 26 ὁ Μαλακὸς Ἀπολλώνιος. The objection to the order (if we do not actually transpose with ἡλικὸς μικρὸς Μόλων) is perhaps met by regarding the words as partly quoted (in parody) and arranged so as to convey a surprise, the promise in the first word μικρὸς being contradicted by the last Μόλων.

58. οὐ γὰρ ἀλλ' κ.τ.λ., 'for, really, I am in a bad way': a common elliptical expression. Cf. 192, 498. [There was apparently an early confusion between οὐ γὰρ ἄλλο (ἐστὶν ἡ) . . and οὐ γὰρ (τοιούτως ἔχει or the like), ἀλλὰ . . But the analysis of such combinations is generally a slippery matter, and οὐ γὰρ, ἀλλὰ . . ('it is not so, but . .') may after all be the origin.]

59. τοιοῦτος ἡμερὸς κ.τ.λ. His painful case calls for the tragic style, in which he is naturally an adept, as god of the theatre and lover of Euripides. ἡμερὸς is scarcely conversational Attic, though employed in the higher prose of Plato. Cf. δαρδάπτει (66).

60. οὐκ ἔχω φράσαι, 'I cannot (find words to) express it.'

61. δμως γε μέντοι κ.τ.λ. The rhythm suggests tragic quotation. By αἰνιγμός (or αἰνίγμα) is meant any indirect, allusive, figurative form of expression, in place of speaking ἀπλῶς, cf. Aesch. *P. V.* 637 οὐκ ἐμπλέκων αἰνίγματ' ἀλλ' ἀπλῶ λόγῳ, Anaxil. ap. Athen. 558 αἰ λαλοῦσ' ἀπλῶς μὲν οὐδέν, ἀλλ' ἐν αἰνιγμοῖς τισι.

62. ἡδῆ . . ἔτνους; Herakles will understand an appeal to his appetite, which was proverbial, as became the patron of athletes (for whose greed see Eur. *fr.* 284. 7). Cf. 550 sqq., Eur. *Alc.* 749 sqq., *Ion fr.* 29 ὑπὸ δὲ τῆς εὐφημίας (ὑγνίας?) | κατέπινε καὶ τὰ κᾶλα καὶ τοὺς ἀνθρακας, and the proverb Ἡρακλῆς ξενίζεται. In Athen. 411 there is an elaborate description of his ἀδνηφαγία. In *Vesp.* 60 Aristoph. affects to be tired of Herakles 'cheated of his dinner' and in *Pac.* 741 considers the exhibition of his gluttony a stale jest. Yet he does not disdain the subject here and *Av.* 1689. The joke is similar to that concerning aldermen and turtle-soup.

ἔτνους: soup or brose of peas or pulse; cf. *Eq.* 1171 ἔτνος πρίσινον. The schol. tells us that it was a favourite strengthening food for fighting men. [ἔτνους is brought out after a brief pause, as a half surprise, in place of something more noble.]

64. ἄρ' ἐκδιδάσκω κ.τ.λ., 'Do I make myself clear, or shall I express it another way?' According to the schol. half the line is from the *Hypsipyle* of Euripides. With ἐτέρῳ cf. ταύτη, τῇδε, and for the synecphonesis (ἢ ἐτέρῳ) or prodelision (ἢ ἑτέρῳ) — whichever may be correct—see *Intro.* pp. xli sq.

66. **δαρδάπτει** : see 59 n.

67. **καὶ ταῦτα τοῦ τεθνηκότος**; usually **καὶ ταῦτα** is joined with a participle (cf. 704 n.), but that construction is here prevented by the article. There is, however, no special virtue in a participle to give **καὶ ταῦτα** its meaning, which is simply 'and that too' (*idque*), and is theoretically capable of a wide use. With the present place cf. Aesch. *Eum.* 628 οὐ γὰρ τι ταῦτόν ἀνδρα γενναῖον θανεῖν | καὶ ταῦτα πρὸς γυναικός. The article **τοῦ** might possibly (as Blaydes suggests) distinguish the dead Euripides from the living Eur. (his son or nephew), but more naturally it is generic, 'actually for a person who is dead!'

68 sq. **κοῦδέ τις γέ μ' ἂν πείσειεν . . τὸ μὴ οὐκ κ.τ.λ.** Though in practice **τὸ μὴ** with infin. comes to be equal to **ὥστε μὴ** (cf. *Lys.* 1196), in strict grammar it began as a contained accus. (here of the persuasion administered). Cf. Aesch. *P. V.* 950 οὐδὲν γὰρ αὐτῷ ταῦτ' ἐπαρκέσει τὸ μὴ | πεσεῖν ἀτίμως (of the kind of ἐπαρκέσεις). A freer use followed; e.g. *Av.* 36 αὐτὴν μὲν οὐ μισοῦντ' ἐκείνην τὴν πόλιν | τὸ μὴ οὐ μεγάλην εἶναι φύσει (where μισοῦντε contains the notion of διὰ μίσους ἀρνούμενων).

ἐπ' ἐκείνον, 'to fetch *him*.'

70. **κατωτέρω**. The word is mouthed, in answer to **κάτω** : 'Yes, indeed; and if there is any place downer down.'

71. **ποιητοῦ δεξιού**, 'a poet who understands his business,' i.e. technically a good craftsman. Cf. **δεξιότητος** 1009 n.

Dionysus is the god of the theatre and is alarmed for the theatrical prospects of the city Dionysia. *Introd.* p. xii.

72. **οἱ μὲν γὰρ κ.τ.λ.** From the *Oeneus* of Euripides. The schol. quotes two lines of *στιχομυθία*, viz. <A.> σὺ δ' ὦδ' ἔρημος ξυμμάχων ἀπόλλυσαι; <B.> οἱ μὲν γὰρ κ.τ.λ. It is commonly assumed that the first line was spoken by Diomedes, while the second is the reply of the unhappy Oeneus, his grandfather.

73 sq. **Ἰοφῶν** : the son of Sophocles. He had produced numerous plays with success during his father's lifetime, from at least as early as 428 B.C., when he obtained the second prize in competition with the *Hippolytus* of Euripides; but it was suspected that Sophocles lent him help (hence 78 sq.). Nevertheless he competed against Sophocles himself.

[There was also a younger Euripides, whom Ar. does not notice. Among poetic relatives of Aeschylus were his son Euphorion and his nephew Philocles, the latter of whom Ar. ridicules elsewhere (*Thesm.* 168, *Vesp.* 461).]

τοῦτο γάρ τοι κ.τ.λ., i.e. 'Yes (that only bears me out), for, in point of fact, he is the only king left to bless us' (not = τοῦτο τὸ ἀγαθὸν λοιπὸν ἐστὶ). καὶ is a regular part of the phrase: cf. *Thesm.* 81 τοῦτ' αὐτὸ γάρ τοι κάπολεῖν με προσδοκῶ.

εἰ καὶ τοῦτ' ἄρα, 'if even that (is such) after all.'

76. Σοφοκλέα: scanned with synizesis (Σοφοκλέα). So perhaps Πηλέα 863 n. and certainly Ἡρακλέα *Thesm.* 26. In tragedy such pronunciation is not rare.

πρότερον, 'preferable.' So *priorem* = *superiorem*. Cf. *Nub.* 643. Palmer's πρότερον ἀντ' is very attractive, but not necessary. With the expression he compares *Eccl.* 925 οὐδεὶς γὰρ ὥς σε πρότερον εἰσεῖσ' ἀντ' ἐμοῦ.

77. ἐκεῖθεν, 'from the other world.' Cf. 82 n.

78. ἀπολαβὼν αὐτὸν μόνον, 'getting him all by himself;' cf. *Pac.* 508 αὐτοὶ δὴ μόνου λαβώμεθ' οἱ γεωργοί.

79. ὃ τι ποεῖ: not merely 'what he can do' but 'how he can compose.'

κωδωνίσω: cf. 723 κευδωνισμένοις (of coins) and ἀκωδώνιστος. Properly κωδωνίζειν is to 'treat like a bell,' and the word is therefore appropriate to the ringing of a coin in order to test the metal.

82. ὁ δ' εὐκόλος κ.τ.λ. The rhythm suggests a tragic original. For ἐνθάδε 'in this world' and its opposite ἐκεῖ cf. *Plat. Rep.* 330 D οἱ λεγόμενοι μῦθοι περὶ τῶν ἐν Αἰδοῦ, ὡς τὸν ἐνθάδε ἀδικήσαντα δεῖ ἐκεῖ διδόναι δίκην, *Eur. Med.* 1073 εὐδαίμονοιτον, ἀλλ' ἐκεῖ. The amiable character of Sophocles appears incidentally from *Plat. Rep.* 329 B.

83. Ἀγάθων: Agathon, a rich, handsome and accomplished pupil of the rhetorical sophists Gorgias and Prodicus, was born about 447 B.C. and had won success with tragedies by the year 416. Cf. *Ath.* 217 A, *Plat. Symp.* 175 E ἡ δὲ σὴ σοφία . . . παρὰ σοῦ νέου ὄντος οὕτω σφόδρα ἐξέλαμψε κ.τ.λ. The scene of *Plato's Symposium* is laid at his house. In 407 B.C. he had withdrawn (as Euripides had previously done) to the court of King Archelaus of Macedonia. In the *Thesmophoriazusae* he is satirised as a fop, but the present place shows that both his literary and social merits were placed high. Aristotle (*Poet.* 9) states that he was original and inventive in his plots, but also (*ibid.* 18) that he was the first to disconnect the choric lyrics from the real matter of the play.

ἀπολιπὼν μ' ἀποίχεται, 'he has departed and left me.' See crit. note. οἴχεται of the best MSS. gives the best sense.

The passage is meant to sound as if Agathon was dead. *οίχεται* suggests this, and in the next line *ἀγαθὸς ποιητὴς κ.τ.λ.*, 'a good poet and regretted by his friends,' recalls an obituary notice 'a good citizen (*πολίτης*) and respected by all who knew him.' It was not, indeed, the approved Athenian custom to place upon a tomb a complimentary inscription beyond the word *χρηστός*. Cf. Theoph. *Char.* 13. Nevertheless such expressions may very well have been a sort of formula, particularly used in the *ἐπαινος* at the funeral feast.

For this notion *ἀποίχεται* is less good, but in *ἐμ' οίχεται* (of Dind.) the emphatic pronoun is out of place. It is therefore not impossible that, simulating the tearful emotion of the funeral *ἐπαινος*, Dionysus says with broken voice (*ἐν παρολκῇ*) *ἀπολιπὼν μ' ὁ-οίχεται*. This trick was a natural one for comedy. Cf. *Eq.* 32 *βρετετέτας* (in fear), *Av.* 310 *ποποποποποῦ*, Plaut. *Most.* 316 (a tipsy man) *o-o-ocellus es meus*.

85. *ἐς μακάρων εὐωχίαν*: keeping up the play in *οίχεται*. There is an obvious suggestion of *μακάρων νήσους* or *μακάρων εὐδαιμονίαν*. Cf. Plat. *Phaed.* 115 c *οιχθήσομαι ἀπὼν εἰς μακάρων δὴ τινὰς εὐδαιμονίας*. But since Agathon (a good diner, *τὴν τράπεζαν λαμπρός*, according to the schol.) has gone to Macedonia, there is a pun upon *Μακεδόνων* and a substitution of *εὐωχίαν* for *εὐδαιμονίαν*. He has gone 'to the Banquets of the Blest' (or, to adapt a modern phrase, 'where good men go when they di—ne'). Macedonian eating and drinking were proverbial (Ath. 126 E). Doubtless, also, there is an allusion to the blessedness of those who can manage to get away from the present trouble and poverty of Athens.

86. *ὁ δὲ Ξενοκλῆς*—: With this punctuation Dionysus does not let Herakles finish his sentence, but finishes it for him, as if he knew what he was necessarily about to say: H. 'And Xenocles—' D. 'Be hanged, by all means.' This gives a more natural use of *νῆ Δία* than if we put a question at *Ξενοκλῆς*. No words are wasted on Xen.; he is beyond redemption.

Ξενοκλῆς. For the form (not *Ξενοκλῆς*) see 787 n. Carcinus, a tragedian of the date of Aeschylus and an inventor of dances, had three sons, of whom Xenocles was also a tragedian, while Xenotimus and Xenarchus were *χορευταί*. The whole family incurred the ridicule, not only of Aristophanes (e.g. *Vesp.* 1500 sqq.), but of other comedians (e.g. Pherecrates and Plato). According to Ar. (*Thesm.* 169) *ὁ δὲ Ξενοκλῆς ὦν κακὸς κακῶς ποιεῖ*, and both our poet and the comic Plato satirise his recourse to tricks of plot and scene. We may best understand *Παρ.* 792 *μηχανοδίφης* and Plato's *δωδεκαμήχανος* to

refer to his frequent introduction of melodramatic mechanical devices. The schol. on *Pac.* l.c. says that Xenocles *δοκεῖ μηχανὰς καὶ τερατείας εἰσάγειν ἐν τοῖς δράμασιν*. Nevertheless, he won a dramatic victory over Euripides (and his *Troades* tetralogy) in 415 B.C. Aelian (*V.H.* 2. 8.) calls the verdict *γέλοιον*, but this opinion was easy to express when the lapse of centuries had eliminated Xenocles from the canon of the tragedians.

87. *Πυθάγγελος δέ*; Nothing is known of Pythangelus. Since there is no reply to this question we may suppose that the answer is a sort of 'silence of Ajax,' or at most a contemptuous shrug of the shoulder. The latter would give point to the following remark of Xanthias, whose time has come to say or do something (see 51 n.). '(You shrug your shoulder), but (while you are talking about all these people) there is no talk about *me* and *my* sore shoulder.' [It is, indeed, possible that there was some well-known story relating to Pyth. and his shoulder—he may have had a thrashing or been a hunchback—and Xanthias may consequently break in with 'Talking of shoulders, etc.' Others suppose that a line has been lost, and Tyrrell would read *HP. Πυθάγγελος δέ*; <ΔΙ. *περὶ γε τοῦδ' οὐδεὶς λόγος | πλὴν τοῦπιτριβείης*>. *ΞΑ. περὶ ἐμοῦ δ' κ.τ.λ.* If anything is to be supplied this could hardly be bettered; but the first explanation seems sufficiently natural.]

90. *πλεῖν ἢ μύρια*: more typically Attic than *πλείω* (*πλέονα*) *ἦ* . . . But it is flouting the evidence to deny the use of the latter.

91. *πλεῖν ἢ σταδίῳ λαλίστερα*: a metaphor from the *δολιχος* or long foot-race; 'they could give him two hundred yards and beat him.' Cf. *Nub.* 430 *τῶν Ἑλλήνων εἶναι με λέγειν ἑκατὸν σταδίοισιν ἄριστον*. A similar metaphor, but from the short race (*στάδιον*), occurs in a fragment of Eupolis *ὥσπερ ἀγαθοὶ δρομῆς | ἐκ δέκα ποδῶν ἤρει λέγων τοὺς ῥήτορας* ('after giving them ten feet start').

92. *ἐπιφυλλίδες*. The precise meaning of this word is uncertain. Explanations given are: (1) vines which grow rank without bearing grapes (Fritzsche): cf. the Barren Fig-tree. But for this there is no proper evidence; (2) vines which bear poor little grapes at the tops above the leaves; (3) poor little grapes growing in such a position, and therefore not worth gathering; (4) little bunches of grapes attached to the larger bunches (a sort of leafage to them). The last is one of the explanations of the scholia. So far as the formation of the word is concerned we may compare it with *ἐπιστομῖς*, *ἐπιδορατῖς*, *ἐπιγλωττῖς*, and these point to something which either grows

upon leaves or (more naturally) is itself a leafage to something else; they certainly lend no support to the notion of a vine. The whole weight of evidence (Steph. *Thesaur.*) is for the sense *βοτρυδία* or *exiles racemi*, even if we cannot be more precise. We may suspect that whereas the proper *σταφυλαί* grow clear with full fruit, the *ἐπιφυλλίδες* are the miserable little bunches which seem to belong to the leaves. Sufficient notice has hardly been taken of Dionys. Hal. *Rhet.* 18 ἡγοῦνται τοὺς ἐπιλόγους ὥσπερ ἐν δέλπνῳ τραγήματα εἶναι τῶν λόγων καὶ ὥσπερ ἐπιφυλλίδας καὶ στωμύλματα, which at least puts out of court the meaning of 'vines.' That interpretation seems indeed to have been due to a misapprehension of *μουσεῖα* as denoting the place instead of the persons.

στωμύλματα, 'chatterboxes'; lit. 'pieces of chatter.' The neut. abstract of a person is not rare: cf. *λάλημα* (Soph. *Ant.* 320). The act. sense (= *δς λαλεῖ*) is rare as compared with the passive, e.g. *παίδευμα* (= *δς παιδεύεται*).

93. *χελιδόνων μουσεῖα*, 'choirs of swallows.' *μουσεῖον* (like *θέατρον*, *δικαστήριον*, 'choir,' 'school') may be used either of a place or of the gathering in it. [The schol. here quotes Eur. *fr.* 88 (Nauck) πολλὸς δ' ἀνείρπε κισσός, εὐφύης κλάδος, | χελιδόνων μουσεῖον. There is obviously a corruption in this for *ἀηδόνων μουσεῖον* (Meineke), the substitution being a slip of the schol. due to our context in Aristophanes. Cf. Eur. *Hel.* 1107 σὲ τὰν ἐναύλοις ὑπὸ δένδροκόμοις | μουσεῖα . . ἐνίζουσαν . . μελωδὸν ἀηδόνα. Swallows do not gather to sing in the ivy, and, as songsters, they can only be treated with disdain.] *χελιδόνων μουσεῖα* is a humorous oxymoron, with a parodist's perversion of the Euripidean *ἀηδόνων*.

The twittering of the swallow was to the Greek the embodiment of the unintelligible or inarticulate (and hence the story that the tongueless Philomela or Procne—according to different accounts—was turned into a swallow). Cf. 681 n., Aesch. *Ag.* 1034 *χελιδόνος δίκην* | *ἀγνώτα φωνὴν βάρβαρον κεκτημένη*. So *χελιδονίζειν* = *βαρβαρίζειν*. Not only (1) the *μειρακύλλια* cannot express themselves in intelligible Greek, but (2) they are garrulous. For the latter characteristic of the swallow cf. Verg. *Georg.* 4. 307 *garrula* . . . *hirundo*, Theoph. *Char.* 5 *χελιδόνων λαλίστερος*.

λωβηται τέχνης, 'who outrage Art.' The article is absent because of the personification.

94. *ἀ*: reverting to the gender of *ταῦτ*: sc. *τὰ μειρακύλλια*.

θᾶπτον, 'double quick.' Like *ocius*, the word came to be duse as a positive. It acquired this meaning partly because

(like *ἄσπον* from *ἀγχι*) it was no longer felt to be the obvious comparative of *ταχύ* (which it originally was), *τάχιον* or *ταχύτερον* having been invented, and partly because of the common military use *θάπτον* (*ἡ βάδην*) = 'quick march.'

ἦν μόνον χορὸν λάβῃ, 'if only they once get a play accepted.' A poet who wished to be one of the competitors at the dramatic festival must first apply to the archon for a chorus (= *χορὸν αἰτεῖν*), to be provided and trained at the expense of a *χορηγός*. If he succeeds, he is said *χορὸν λαβεῖν*; the archon *χορὸν δίδωσι*. It is not known exactly on what principle the archon acted, but it is evident that he gave the preference to those who had previously won or approached success (*οἱ εὐδοκίμουντες καὶ δοκιμασθέντες* says a schol. on Plato), and he must have used his best judgment in the case of new blood. The Athenian audience expressed its opinion freely by hissing, disturbance and refusal to listen (= *ἐκσυρίττειν*, *ἐκβάλλειν*), and a playwright who made an egregious failure would 'disappear' from the arena. For the expression cf. *Eq.* 513 *βασανίζειν πῶς οὐχὶ πάλαι χορὸν αἰτοίῃ καθ' ἑαυτὸν*, *Pac.* 801 *ἔταν χορὸν . . μὴ 'χῦ Μόρσιμος*.

96. *γόνιμον*, 'virile,' having fertility in matter and ideas, like a *σπέρμα γόνιμον* from which something will grow. An egg is *γόνιμον* when it will hatch into a chicken; otherwise it is *ἀνεμναῖον*.

. . *ἂν οὐχ εὖροις*: a somewhat unusual position of *ἂν*. Cf. *Pac.* 137 *ἀλλ', ὦ μέλ', ἂν μοι σιτίων διπλῶν ἔδει*, *Eur. Tro.* 416 *ἄταρ λέχος γε τῆσδ' ἂν οὐκ ἐκτησάμην*.

97. The rhythm of this line is tragic, and *λάκοι* suggests quotation.

δοτὶς . . λάκοι (followed by *δοτὶς . . φθέγγεται*): instead of *λακήσεται*. Goodwin (*M. and T.* § 57) calls the use 'final,' but this cannot be substantiated. Parallel is *Soph. Ph.* 279 (*δρῶντα*) . . *ἄνδρα δ' οὐδέν' ἔντοπον*, | *οὐχ δοτὶς ἀρκέσειεν*, *οὐδ' δοτὶς νόσου* | *κάμνοντι συλλάβοιτο*, where Jebb explains the opt. as the past indirect of the delib. subjunctive. He treats e.g. *Trach.* 903 *κρύψας' ἐαυτήν*, *ἐνθα μὴ τις εἰσίδοι* as an extension of the same. But we have again to consider e.g. *Aesch. Cho.* 171 *οὐκ ἔστιν δοτὶς πλὴν ἐμοῦ κέλαιτό νιν* and the like. These are rightly treated by Goodwin (§ 241) as potential. Other potentials without *ἂν* survived in poetry e.g. *Aesch. Ag.* 557 *τὰ μὲν τις εἶδ' λέγειεν*, *Herond.* 3. 74 *οὐδέις σ' ἐπαινέσειεν*, *Eur. I.A.* 418 *ὥστε τερφθείης ἰδὼν*, and in prose and comedy in the expressions *ὡς δόξειεν*, *ὡς εἴποι τις* (see note on *Plat. Proem to Ideal Commonwealth* 360 B). There is also a well-known

tendency to 'assimilate' the verb of a relat. clause to an optat. of the introducing clause, but such instances are capable of a better explanation than the word 'attraction.'

It is generally recognised by comparative philologists that the best ascertained original sense of the opt. was potential ('may' or 'can,' and, after a past tense, 'might' or 'could'), and that the opt. of the wish (for example) is derived from this. The addition of *ἄν* is later, the particle serving as a help-word. It was not *ἄν* which justified the optative; it only assisted the sense. Is it not, therefore, easiest to suppose that when, in relat. clauses attached to a sentence containing an opt. (potential or of wish), the opt. (commonly called 'assimilated') is used, it is really nothing but the pure potential more easily retained in such a neighbourhood? This is apparently the view of Brugmann (*Griech. Gramm.* § 560). A so-called 'final' opt. or 'remote deliberative' falls easily under this heading. So the instance here = 'one who could utter.' Similarly in wishes, e.g. Eur. *Hel.* 435 *τίς ἄν πυλωρὸς ἐκ δόμων μόλοι, | ὅστις διαγγέλλει* ('who might announce').

We are apt to be too much influenced by the fact that Attic Greek had practically ceased to use the *ἄν*-less potential in prose (except in one or two phrases) and therefore to look for too recondite a reason for such an opt. when it occurs with the assistance of another. Doubtless the opt. in *εἴροις ἄν* helps to retain the potential *ὅστις λάκοι*, but it does not create it. Meanwhile we call the fut. *ὅστις φθέγγεται* one of 'purpose,' but the two constructions are in reality simply 'you would not find a poet who *could* deliver himself of a fine expression, i.e. one who *will* utter . . .'

γενναῖον = 'prime,' 'first-rate.' Cf. Plat. *Legg.* 844 E *τὴν γενναίαν νῦν λεγομένην σταφυλὴν ἢ τὰ γενναῖα σῦκα*, *Rep.* 372 B *μάζας γενναίας*. *ῥήμα* is not a 'word' (as the context shows), but a phrase or expression.

λάκοι suggests a kind of oracular deliverance. Cf. *Plut.* 39 *τί δῆτα Φοῖβος ἔλακεν ἐκ τῶν στεμμάτων*; Eur. *I.T.* 976 *τρίποδος ἐκ χρυσοῦ λακῶν | Φοῖβος*.

99. *παρακεκινδυνευμένον*, 'boldly ventured'; i.e. an expression which takes some risks in respect of being received with approval (inf. 1108). Cf. Hor. *Od.* 4. 2. 10 *seu per audaces nova dithyrambos | verba devolvit*.

100. *αἰθέρα Διὸς δωμάτιον*, 'apartment of Zeus' (*Iovis cubiculum*), a prosaic burlesque of a *ῥήμα* in the *Melanippe* of Euripides *δυννυμὶ δ' ἱερὸν αἰθέρ' οἰκησιν Διὸς* (quoted again in *Thesm.* 272), cf. 311. There could be no objection to the ex-

pression 'Zeus dwelling in the sky,' since Homer has Ζεὺς αἰθέρι ναίων, and therefore we must conclude that, to Ar. at least, the noun *οἰκησιν Διὸς* carried with it a rather ludicrous or prosaic suggestion not belonging to the verbal phrase, perhaps rather like 'domicile.' In *δωμάτιον* the dimin. should be noted. The vast air is, it appears, but a *δωμάτιον*. With the comic result cf. Plaut. *Amph.* 3. 1. 3 (*Iuppiter*) in *superiore qui habito cenaculo*.

χρόνου πῶδα. Euripides had said (*Bacch.* 888) *δαρὸν χρόνου πῶδα* ('stride') and *fr.* 42 *Ν καὶ χρόνου προῖβαινε πούς*, personifying *Χρόνος*. Shakespeare also (*A. Y. L. I.* 3. 2) has 'the lazy foot of Time.' Greek literature was cautious with metaphors, since a quick intelligence was apt to visualise the notion, and so discover incongruities and frigidities which might escape those who have no habit of reducing a phrase to distinct apprehension.

101. φρένα μὲν οὐκ κ.τ.λ.: referring, though not directly, to Eur. *Hipp.* 612 *ἡ γλῶσσ' ὀμώμοχ'*, *ἡ δὲ φρήν ἀνώμοτος*, which the comedian wittily brings home inf. 1471, as he does also in *Thesm.* 275. The meaning of Eurip. is that Hippolytus has sworn without due cognisance and that his conscience is therefore not bound. He had not sworn with full judgment (*φρήν*) of the circumstances. Cicero (*Off.* 3. 29. 107) explains and upholds the saying. Cf. *On. Her.* 21. 135 *quae iurat mens est; nil coniuravimus illa: Illa fidem dictis addere sola potest*. But this attitude opens the gate for much casuistry, and the business of Athenian life could hardly have been carried on if oaths had not been felt to be absolutely binding. The *δρκος* entered into so many relations of political, social and judicial affairs in which it was almost the only safeguard (cf. *προωμοσία*, *ἀντωμοσία*, *ὑπωμοσία*, *ἐξωμοσία* etc.) that, if the prevailing superstitious belief in the penalties of perjury were destroyed, the very existence of society was threatened. The old school, therefore, regard the Euripidean line as extremely dangerous. In *Arist. Rhet.* 3. 15. 8 a certain Hygiaenon, during a law case, charges Eur. with *ἀσέβεια* in this verse. But Eur. was quite innocent of the meaning that the lips might swear while the mind had no *intention* to keep the oath.

Commentators do not, however, appear to have noted the form and rhythm of the present line, which are very different from those of the verse in the *Hippolytus*, and, indeed, only just escape not making a verse at all. It looks as if there were some other passage in the mind of Aristophanes, which he proceeds to garble. We should not print (with Blaydes, Holden, etc.) both lines as quotation, but mark at least *ἐπιорκή-*

σασαν ἰδία τῆς φρενός as a παρὰ προσδοκίαν, i.e. 'a mind which refuses to swear by victims, but a tongue which—perjured itself without regard to the mind.' Euripides had probably said in some natural connexion only φρένα οὐκ ἐθέλουσαν ὁμόσαι καθ' ἱερῶν. This will explain the difference of tense, ἐθέλουσαν being in the quotation, but ἐπιορκήσασαν Aristophanes' account of the subsequent action. [If 'tongue' was in the parodied passage the form would there of course be γλώσσαν not γλώτταν.]

καθ' ἱερῶν, lit. 'down upon the heads of victims' = 'while devoting victims.' Cf. Thuc. 5. 47 ὁμνύντων ὄρκον τὸν μέγιστον κατὰ ἱερῶν τελείων, *Eq.* 660 κατὰ χιλίων παρήνεσα | εὐχὴν ποῆσασθαι χιμάρων.

103. σὲ . . ἀρέσκει; Both dat. and accus. are Attic with ἀρέσκειν, the acc. being more idiomatic to that dialect. The emphasis of σὲ must not be overlooked: 'do *you* like that sort of thing?' i.e. 'some people do, no doubt; but do *you*?'

μᾶλλά: i.e. μὴ (λέγε "ἀρέσκει"), ἀλλὰ κ.τ.λ. 'Don't say "like it"; I am worse than mad after it.' Cf. 745, and so in Plato.

104. ἦ μὴν κόβαλά γ' ἐστίν, 'I'll swear it's arrant humbug.' κοβαλεῖα· ἡ προσποιητικὴ μετ' ἀπάτης παιδιὰ (Harpocrat.). The particles ἦ μὴν asseverate, as in an oath. Cf. Eur. *Alc.* 692. γε emphasises the adjective.

ὥς καὶ σοὶ δοκεῖ: (1) 'and *you* think so, too,' or (2) 'as *even you* think (and you are not particularly bright).' The latter is at least the most humorous.

105. μὴ τὸν ἐμὸν οἶκει νοῦν: playing upon two senses of οἶκεῖν: (1) 'dwell in' (2) 'manage' (inf. 976). When Euripides (*fr.* 144 N) says μὴ τὸν ἐμὸν οἶκει νοῦν· ἐγὼ γὰρ ἀρκέσω the whole expression is the tragic and dignified equivalent of 'mind your own business.' So *I.A.* 331 οὐχὶ δεινὰ; τὸν ἐμὸν οἶκεῖν οἶκόν οὐκ ἐάσομαι; ('manage my own concerns'), *Andr.* 581 πῶς; ἦ τὸν ἀμὸν οἶκον οἰκήσεις μολῶν | δεῦρ'; οὐχ ἄλλις σοι τῶν κατὰ Σπάρτην κρατεῖν; Prose would use διοικεῖν and Ar. plays with the other sense. In μὴ τὸν ἐμὸν οἶκει νοῦν· ἔχεις γὰρ—οἰκίαν there is also perhaps the point 'for you have'—but then instead of 'a νοῦς of your own,' he will only go so far as to admit that Herakles has 'an οἰκία.' ['My mind can mind itself: never you mind.']

106. καὶ μὴν ἀτεχνῶς γε: join καὶ μὴν . . γε, or, in other words, γε belongs to the sentence. Lit. 'indeed, and it appears wretched stuff' = 'well, I can only say, it appears . . ' In

παμπόνηρα there may be either a moral or an aesthetic sense, or both.

107. δειπνεῖν με δίδασκε: i.e. that is your forte. Cf. 62 n.

108-112. ὥνπερ ἔνεκα . . ἵνα μοι . . τούτους. If we punctuate, as is commonly done, with comma at **Κέρβερον**, the construction is 'but the matters for which I came, (viz.) in order that you might tell me your friends . . tell me them,' where 'them' should grammatically be **ταῦτα**, looking back to the rather distant **ὥνπερ ἔνεκα**, but is diverted to **τούτους** by the intervening **ξένους**. But it is more idiomatic to put a period at **Κέρβερον** and render 'but the reason why I came (was this, viz.) in order that . . ' Cf. Plat. *Rep.* 330 B οὐ τοι ἔνεκα ἡρόμην, ἣν δ' ἐγώ, ὅτι μοι ἔδοξας οὐ σφόδρα ἀγαπᾶν τὰ χρήματα ('why I asked was this, because . .'). Cf. *Phaedr.* 248 B, *Lach.* 184 B etc.

109. κατὰ σὴν μίμησιν: even comedy does not require τὴν σὴν, since the meaning is 'in an imitation of you.'

110. εἰ δεοίμην: primary tenses would have given **ἐρχομαι ἵνα φράσῃς, ἐὰν δύνωμαι**.

ἐχρῶ=ἐχράον. It does not appear why the natural accent of MSS. has been so frequently altered to **ἐχρω**.

ἐπὶ τὸν Κέρβερον. The twelfth labour of Herakles was 'to fetch' Cerberus.

112. λιμένας, ἀρτοπώλια κ.τ.λ. The words are spoken with calculating pauses.

113. ἀναπαύλας=ἀναπανστήρια, 'resting-places by the road'; cf. Plat. *Legg.* 625 B ἀνάπαιλαι κατὰ τὴν ὁδόν, ὡς εἰκός, πνίγους ὄντος τὰ νῦν ἐν τοῖς ὑψηλοῖς δένδροσιν εἰσι σκιεραῖ. For travel in ancient Greece see Becker's *Charikles* [Becker-Göll], first scene and Excursus.

ἐκτροπάς: places where one could get off the road, e.g. to 'outspan' for a while. Not the same as the Latin *deversoria*, which were inns (*καταγώγια, καταλύσεις*); cf. [Eur.] *Rhes.* 880 νεκροῦς | θάπτειν κελύειν λεωφόρους κατ' ἐκτροπάς (bends or recesses beside the highway).

114. διαίτας: apartments, lodgings, or 'flats.' Cf. *diæta* when borrowed into Latin: Plut. *Mor.* 667 C Αἰδηψος (a spa) χωρίον κατεσκευασμένον οἰκήσεσι καὶ διαίταις Ath. 270 C.

πανδοκευτρίας: humorously instead of *πανδοκεία*. Inns were frequently kept by women (cf. 549) of unrefined class.

115. κόρες: still a great plague in the common Greek inns,

so that travellers often sleep in a sort of bag. The ancients carried their own στρώματα.

117. φράζε τῶν ὁδῶν ὅπως κ.τ.λ. The gen. of that concerning which one speaks is illustrated by Soph. *Tr.* 1122 τῆς μητρὸς ἦκω τῆς ἐμῆς φράσων ἐν οἷς | νῦν ἐστίν, *Ph.* 440 ἀναξίου μὲν φωτὸς ἐξερέσομαι | . . τί νῦν κυρεῖ, *Plat. Rep.* 439 B τοῦ τοξότου οὐ καλῶς ἔχει λέγειν ὅτι κ.τ.λ. It will, however, be perceived that in these instances, as in the present case, the gen. does not stand alone with the verb, but is followed by a clause which defines that matter, *appertaining* to the thing or person in question, which is to be told or asked. In the simple τοῦ κασιγνήτου τί φῆς; (*Soph. El.* 317) the order might be τί τοῦ κασιγνήτου φῆς; 'what matter of (=appertaining to) thy brother?' This is the same partitive construct. as in τοῦτό σου θαυμάζω. We may next substitute for the single words τί or τοῦτο a whole phrase, as in the text and the illustrative passages. For φράζε τῶν ὁδῶν τὴν ταχίστην or ὁποῖα τάχιστα ἀφιζόμεθα we get φ. τῶν ὁδῶν ὅπως κ.τ.λ. ('how' . . virtually = 'that way by which' . .).

120. τίνα; For the repetition of reflection cf. 460, 1399.

121. μία μὲν γάρ κ.τ.λ. There are three chief roads to death, called in modern times 'dagger, cord, and bowl.' Among the Greeks these were ξίφος, βρόχος, κώνειον (*Zenob.* 6. 11), although in schol. to *Pind. O.* 1. 97 the third is varied, viz. ξίφος, ἀγχώνη, κρημνός. To these (alternative) combinations refers the proverbial expression τὰ τρία τῶν εἰς θάνατον. See *Meineke Com. Frag.* ii. pp. 867, 1165. Herakles here enumerates βρόχος, κώνειον, κρημνός.

ἀπὸ κάλω καὶ θρανίου, 'by way of Rope-and-Stool.' The humour cannot be translated. The expression contains (1) probably a παρὰ προσδοκίαν and possibly a pun, the words κάλω καὶ θρανίου coming instead of some locality from which one might start, and of which the name was not unlike part at least of κάλω καὶ θρανίου (cf. ἡ διὰ θύεας 124); (2) certainly a play upon the sense (a) ἀπὸ κάλω (πλεῖν, ἔλκεσθαι) as used of being 'towed,' and ἀπὸ θρανίου (πλεῖν) = 'by means of upper-bench rowing' (i.e. making a voyage by means of tow-rope and upper rower's bench), and another sense (b) of mounting a stool, fastening the noose, and then kicking the stool away (see *Theoc.* 33. 49 sqq.).

The θρανῖται were the highest or inmost tier of rowers in a trireme and were in the best places. Herakles is describing a fairly pleasant way of travelling. It is probable that in some circumstances, while a vessel was towed, the towing was assisted

by rowing on the one tier only. This would be not simply *πλεῖν ἀπὸ κάλῳ* but *π. ἀπὸ κάλῳ καὶ θραυλίου*.

For *ἀπὸ* of the resources and working material cf. *ἀπὸ ληκυθίου* 1209 n. This use is extended till it becomes purely modal, e.g. *ἀπὸ σπουδῆς* or *ἀπὸ ποίου ἂν τάχους ἀποφύγει* (Xen. *An.* 2. 5. 7).

122. *κρεμάσαντι σαντόν*: a concluding surprise.

παῦε. As an exclamation 'Stop!' it is Attic to say either *παῦε* or *παῦσαι* (but neither *παύου* nor *παῦσον*). Especially cf. *Ar.* 889 *παῦ' ἐς κόρακας, παῦσαι καλῶν*. This use of the active is permitted (though it is not frequent) even with a genitive (cf. 580) or a participle (*Pac.* 326 *παῦε παῦ' ὀρχούμενος*). The intrans. use of the trans. *παῦε* in this exclamation began with the sense 'stop (it' or 'things')'.

πνιγνράν. He had asked for a road not *θερμὴν ἄγαν* (119). This one is positively 'stifling.'

123. *ξύντομος τετριμμένη*: (1) as applied to a road = 'a short cut, a well-beaten track'; (2) as applied to hemlock = 'shredded and pounded.' In Plat. *Phaed.* 116 D (of the hemlock of Socrates) *ἐνεγκάτω τις τὸ φάρμακον, εἰ τέτριπται, εἰ δὲ μή, τριψάτω ὁ ἄνθρωπος*, 117 A *τὸ φάρμακον ἐν κύλικι φέροντα τετριμμένον*. For *ξύντομος* cf. the use of *τέμνειν*, *ἐντέμνειν* *φάρμακα*.

124. *ἡ διὰ θύλας*: in which the hemlock is pounded; cf. *Pac.* 230. Doubtless there is a play upon some local name, e.g. *Θρία* (there was a Thriasian gate of Athens): 'the way through — Mortar.'

125-126. *ψυχράν γε* . . : sc. *λέγεις*. The first effect of hemlock is to chill and deaden the extremities; cf. Plin. *H.N.* 25. 13. 95 *semini et foliis (cicutae) refrigeratoria vis. Quos enecat incipiunt algere ab extremitatibus corporis*. The numbness ultimately reaches the heart. The best comment on this passage is Plato's account of the effect on Socrates (*Phaed.* 117 E) *σφόδρα πίεσας αὐτοῦ τὸν πόδα ἤρετο εἰ αἰσθάνοιτο, ὃ δ' οὐκ ἔφη. καὶ μετὰ τοῦτ' αἰθις τὰς κνήμας. καὶ ἐπ' αὐτῶν οὕτως ἡμῶν ἐπεδείκνυτο ὅτι ψυχροῖτό τε καὶ πηγνύτο*.

128. *ὥς ὄντος γε μὴ βαδιστικοῦ*, 'since I am not much of a walker'; lit. 'on the assumption that . . .' In such *ὥς*-clauses *μὴ* is regularly used in virtue of the imperative (here *φράσον* understood); cf. Soph. *Ant.* 1063 *ὥς μὴ 'μπολήσων ἴσθι τὴν ἐμὴν φρένα*, and with gen. absol. Thuc. 7. 15 *ὥς τῶν στρατιωτῶν μὴ μεμπτῶν γεγεννημένων, οὕτω τὴν γνώμην ἔχετε*, Plat. *Rep.* 327 C *ὥς τῶν μὴ ἀκουσομένων, οὕτω διανοεῖσθε* (Kühner-Gerth ii. p. 200).

129. καθέρπυσον. The temple of Herakles Alexikakos was on the heights of Melite and the Cerameicus lay below (καθ-) to the north. Cerameicus lay both inside and outside the Δίπυλον gate, the part called ὁ ἐντὸς τείχους running from the gate to the Agora, while ὁ ἔξω lay between the gate and the Academy. According to Pausanias (1. 30. 2) torch-races (λαμπαδηδρομία, λαμπάς, less often λαμπαδηφορία) began at the altar of Prometheus (as πυρφόρος) in the Academy and continued to the city, probably inwards as far as the Prytaneum (see infra 1093 sqq. n.). There were also torch-races in honour of Hephaestus and Athena (at the Panathenaea), but we have no definite information as to details.

ἐς Κεραμεικόν. The article is commonly (but by no means always) omitted after a preposition with the name of a recognised part of the city, e.g. ἀγορά, πόλις (when = ἀκρόπολις), πρυτανεῖον.

130. τὸν πύργον. Some have fancied this to be the tower of the solitary Timon Misanthropus (Paus. 1. 30. 4), a character referred to (without mention of a tower) in *Lys.* 809, *Av.* 1549, and by other comedians, Plutarch and Lucian. Shakespeare's *Timon of Athens* gives a very free treatment to the theme. But we may be tolerably certain that Aristophanes would have brought in the name (τὸν πύργον τὸν Τιμώνος). The most natural explanation is that the allusion is simply to some particularly high πύργος, commonly known as ὁ ὑψηλὸς πύργος, among those on the walls of Athens, used as a look-out.

131. ἀφιμένην τὴν λαμπάδα, 'see the torch-(race) being started.' So λαμπάδα τρέχειν, νικᾶν; cf. Plat. *Rep.* 328 A λαμπὰς ἔσται πρὸς ἐσπέραν τῇ θεῷ. In the torch-race of the Cerameicus the simpler form seems to have been used (Paus. 1. 30. 2), viz. with single competitors instead of relays or 'sides.'

ἐντεῦθεν: with θεῷ.

132-133. ἐπειδὴν φῶσιν . . εἶναι, 'when they say "let go," do you be good enough to let yourself go.' The infin. does not depend on φῶσιν (for κελεύωσιν), but quotes the spectators' own word, i.e. an infinitive-imperative like the εἶναι σὺ following. Cf. *Vesp.* 386, *Nub.* 850, Thuc. 5. 9 σὺ δέ, Κλεαρίδα, αἰφνιδίως τὰς πύλας ἀνοίξας ἐπεκθεῖν καὶ ἐπείγασθαι, Xen. *Oec.* 3. 12 πάντως, ὦ Κριτόβουλε, ἀπαληθεῦσαι πρὸς ἡμᾶς. The force of such infin. is 'be kind enough to . . .' εἶναι for ἀφείναι belongs to the older language, surviving in a phrase of the games.

134. ἀπολέσαιμ' ἂν . . δύο: playing on two senses: (1) 'I should waste two brain-rissoles,' (2) 'I should dash out the two lobes of my brain.' Α θρίων is soft or minced meat'

fish, marrow, eggs, etc., seasoned, and wrapped and cooked in fig-leaves. *Eg.* 954 *δημοῦ βοείου θρίον*, *Ach.* 1101 *θρίον τριχούς*. They were delicacies, and Dionysus would not care to waste a couple of them. The two halves of the brain in their membranes suggest such *θρία*.

137. *μεγάλην . . πάνυ*. After these words there is a slight pause, and then *ἄβυσσον* intensifies the previous description: 'a lake—a very big one—bottomless.' Exactly similar are the position and intonation of *δεινότατα* in v. 144. Herakles is trying to frighten Dionysus. The boat is only a miserable little one (*πλοιαρίῳ*), 'only this size' (*τυννοντιφί*, accompanied by a gesture). Charon's boat is a crazy thing in Verg. *Aen.* 6. 413. The lake is, of course, Acheron; cf. Luc. *Luct.* 3 ἡ Ἀχερουσία λίμνη πρόκειται πρώτη δεχομένη τοὺς ἀπαντώντας, ἣν οὐκ ἐνι διαπλευδαὶ ἢ παρελθεῖν ἀνευ τοῦ πορθμέως· βαθεῖα γὰρ περᾶσαι τοῖς ποσὶ καὶ διανήξασθαι πολλή, Verg. *Aen.* 6. 295 etc. For the probable references to Athenian topography see *Introd.* p. xxxiii.

139-140. *ἀνὴρ γέρων ναύτης δάδει*: rather render 'an old man will carry you across as waterman' than join *ἀνὴρ γέρων ναύτης*. For Charon's age cf. Verg. *Aen.* 6. 304 *iam senior, sed cruda deo viridisque senectus*.

δύ' ὀβολῶ: (1) it might seem natural to explain that the sum is for Di. and Xa. (since Herakles can hardly anticipate the refusal of Charon to carry the latter). It is true that he says *σε . . δάδει* and not *σφῶ*, but Dionysus might 'include' his slave. Yet in v. 270 Dionysus pays *τῷβολῶ* for himself alone. (2) We may suppose that the usual fee of one obol is here raised to two simply to introduce a humorous reference. So Murray explains 'Charon traditionally took one obol . . But Theseus, the fountain-head of the Athenian constitution, has introduced the two-obol system in Hades.' (3) The two fares to and fro may be combined (Merry, who quotes Apuleius *Met.* 6. 18 *in ipso ore duas ferre stipes* of Psyche's fare). This is perhaps rather too much to extract from the words, and it is not altogether likely that Dionysus would pay for his return in advance and say nothing about it (270). (4) Perhaps a *διῷβολον* (or *δύ' ὀβολῶ*) was sometimes treated as the proper fee for Charon. (So the schol. here, but he is probably only led to say this by our passage itself.)

It is certain that the *δανάκη* or *κατιτήριον* was commonly regarded as a single obol; cf. Luc. *Luct.* 10 *ὀβολὸν . . μισθὸν τῷ πορθμεί τῆς ναυτιλίας*. Such an obol has been found in the mouths of Greek skeletons. Juv. (iii. 267) has *trientem*. On

the whole, therefore, the explanation (2) given above is most probable.

141. ὡς μέγα δύνασθον κ.τ.λ., 'How mighty everywhere are those two obols!' (like the useful 'threepenny-bit'). This is said with special allusion to recent legislation introduced (Arist. *Const. Ath.* 28. 3) by Κλεοφῶν ὁ λυροποιός, ὅς καὶ τὴν διωβελίαν ἐπόρισε πρῶτος. The διωβελία is the fund (τὸ θεωρικόν) from which were dispensed on each day of the Dionysiac festival two obols to each citizen who claimed them. The innovation is ascribed to Pericles on much later and weaker authority (Plutarch and Ulpian). 'The Diobelia appears in the accounts for the first time in 410 B.C.' (Gilbert, *Greek Const. Ant.* Eng. tr. p. 343). The audience would readily take the point, especially those who sat ἐν τοῖν δυοῖν ὀβολοῖν (Dem. *de Cor.* § 28).

Besides the theoric two obols, that sum played its part in other connexions. For example it was allowed as the σιτηρέσιον (ration-allowance) for a hoplite (Dem. *Phil.* 1. 4. 28); it was sometimes pay for a seaman (*Vesp.* 1188); and it was a common fee for seers and dream-readers (*Vesp.* 52). But there is no proof that the μισθὸς δικαστικός was ever two obols, and the μισθὸς ἐκκλησιαστικός (which did take the form of a διῶβολον for a time) was not yet instituted. We may conclude that two obols represented the daily 'living wage' of an Athenian about the end of the fifth century.

142. κάκεισε: cf. 77 (ἐκείθεν), 82.

Θησεύς. The two obols are a specially Attic institution, and in Hades they are due to no less a person than the time-honoured Attic hero. It is as if we accredited King Alfred with the uses of the omnipresent threepenny-piece. Theseus had helped Peirithous in his attempt to carry off Persephone from Hades, and had been kept in durance there till delivered by Herakles. Herakles can therefore speak personally of what Theseus had done.

ἤγαγεν: sc. αὐτό. Such an omission is not of the most frequent; cf. Hom. *Il.* 6. 124 τίς δὲ σύ ἐσσι, φέριστε, καταθνητῶν ἀνθρώπων; | οὐ μὲν γάρ ποτ' ὄπωπα (sc. σε). (Kühner-Gerth § 597. 2 b.)

144. δεινότατα: see 137 n.

ἐκπληττε, 'try to frighten.' Goodwin, *M. and T.* § 25, Gildersleeve, *Gk. Synt.* § 192.

145. βόρβορον: burying in mud specially awaited the uninitiated; cf. Plat. *Phaed.* 69 c ὅς ἂν ἀμήγυτος καὶ ἀτέλεστος

eis "Αιδου ἀφίκεται ἐν βορβόρῳ κείσεται. But the wicked in general had a similar fate: *Rep.* 363 D τοὺς δὲ ἀνοσίους καὶ ἀδίκους εἰς πηλὸν τινα κατορύττουσιν ἐν "Αιδου, *Luc. Alex.* 25 ἐρομένου γάρ τινος τί πράττει ἐν "Αιδου ὁ Ἐπίκουρος; Μολυβδίνας, ἔφη, ἔχων πέδας ἐν βορβόρῳ κάθηται. Vergil (*G.* 4. 478) speaks of *limus niger* in the locality here described. A similar notion occurs among the punishments in Dante's *Inferno*.

146. καὶ σκῶρ ἀείνων, 'and filth that ever flows': an obvious burlesque of something more dignified, e.g. ὕδωρ ἀείνων.

148—151. εἰ που . . ἐξεγράψατο. The sins which merit this punishment are those of the traitor, the *μητραλοίας* and *πατραλοίας*, the perjurer and—the admirer of Morsimus' poetry. All is delivered with great solemnity. We can have little doubt that there was a well-known formula connected with the less esoteric part of the mysteries, setting forth the chief classes of sinners whom the pure and initiated will see punished in Hades. From this source Aeschylus would draw (*Eum.* 269) his ὅψη δὲ κεῖ τις ἄλλος ἤλιτεν βροτῶν | ἡ θεὸν ἡ ξένον | τιν' ἀσεβῶν ἡ τοκέας φίλους, and Vergil his *hic quibus invisī fratres, dum vita manebat, | pulsatusve parens, aut fraus innixa clienti*, etc. (*Aen.* 6. 608). The humorous climax comes the more effectively to the audience from their familiarity with this section of the 'catechism.'

151. ἡ Μορσίμου τις κ.τ.λ. The repetition of *τις* has led to the suggestion ἡ εἰ by Meineke. But with the distance since the introduction of the sentence Greek did not feel the awkwardness. Cf. *Thest.* 335—345 εἰ τις ἐπιβουλεύει τι τῷ δήμῳ κακὸν . . | . . ἡ 'πικηρυκεύεται | Εὐριπίδῃ . . | ἡ πεμπομένη τις ἀγγελλας ψευδεῖς φέρει, | ἡ μοιχὸς εἰ τις ἐξαπατᾷ ψευδῇ λέγων | . . | ἡ δῶρά τις δίδωσι γραῖς κ.τ.λ., *Eur. Hec.* 1178 εἰ τις γυναῖκας τῶν πρὶν εἴρηκεν κακῶς, | ἡ νῦν λέγων τίς ἐστιν.

Μορσίμου: grand-nephew of Aeschylus and a bad poet of tragedy. Various scholiasts call him *πονηρός*, *ἀμετρος*, *ὑπόψυχρος*; cf. the terrible imprecation *Eq.* 400 εἰ σὲ μὴ μισῶ, . . διδασκομένην προσάδειν Μορσίμου τραγωδίαν, *Pac.* 801. He is said, however, to have been a 'good eye-doctor' (schol.).

ἐξεγράψατο, '(ever) got copied out' (or 'copied out for himself'). An author γράφει, his amanuensis ἐκγράφει, but a person who makes or gets made a copy for his own use ἐκγράφεται. So when one writes down for his own use what another says; cf. *Av.* 981 ὁ χρησμός . . | δν ἐγὼ παρὰ τὰ πόλλωνος ἐξεγραψάμην, *Vesp.* 538 καὶ μὴν δσ' ἂν λέξῃ γ' ἀπλῶς μνημόσυνα γράψω 'γώ, *Soph. Phil.* 1325 καὶ ταῦτ' ἐπίστω καὶ γράφου φρενῶν ἔσω.

152. ἐχρῆν γε πρὸς τούτοις κελ . . : brachylogic for ἐχρῆν . . εἰπεῖν κελ. In usual prose perhaps we should have had ἐχρῆν προσκεῖσθαι τὸ κελ . . For the conversational omission of an infin. cf. 1279.

153. τὴν πυρρήχην . . τὴν Κινησίον: the *πυρρήχη* was a quick dance in armour derived from the ancient war-dance, and recalling the crouching, springing, bending aside, etc., of actual fight (Plat. *Legg.* 815 A, Ath. 630 D). Here the name is applied to the song and music which the dance accompanies.

Cinesias was a dithyrambic poet of whirling words and of ill repute, not only with Aristoph. (*Av.* 1372 sqq.) but also with Plato the philosopher (*Gorg.* 501 E), Plato and Strattis the comedians, and Lysias the orator (Ath. 551 D). He was remarkably thin (Ath. *l.c.*), and that peculiarity is referred to inf. 1437. The art. τὴν must allude to a notorious composition invented (perhaps recently) by Cinesias.

154-157. The after-life of the initiated is described in terms which (like those concerning the unblest, 148-151) belong to the current exoteric doctrines of the *μύσται*. That there was such a recognised account is clear from the similarity of this passage to one in Pindar (*Thren. fr.* 1): *Unto them shineth the might of the sun, and in meadows of deep-hued roses is their demesne, shaded with incense-trees and heavy with golden fruits. And in horses and in games some take their joy, and some in harps, and a perfume is shed throughout that place delectable.* Cf. Verg. *Aen.* 6. 638.

It should be noted that Aristoph. ventures no travesty with this. Nevertheless it appears very probable that in the words ὥσπερ ἐνθάδε, in θιάσους εὐδαίμονας ἀνδρῶν γυναικῶν, and especially in κρότον χειρῶν πολύν, he is making allusion to the festive audience in the theatre. When the chorus comes in there will be κρότος πολὺς in the shape of clapping. This underlying meaning would be assisted by the actor's gestures, but is not inartistically pressed.

154. ἐντεῦθεν, 'next.'

αὐλῶν: in Pindar the φόρμιγξ is played among the blest. But the αὐλός was used at the mysteries, and the choric lyrics (which the *μύσται* are to sing, 312 sqq.) are accompanied by the flute.

περίεισιν = 'will float around you'; cf. Soph. *Ant.* 1209 τῷ δ' ἀθλίας ἄσημα περιβαίνει βοῆς.

155. φῶς κάλλιστον ὥσπερ ἐνθάδε: the ἐνθαδί of Meineke is wrong. The meaning is 'in this world,' not 'on this spot.'

The light of the underworld is for the most part only darkness visible, but in the abodes of the blest there is bright day, λάμπει μένος αἰθίου (Pind. *l.c.*), or, as Vergil expresses it (*Aen.* 6. 640), *largior hic campos aether et lumine vestit | purpureo, solemque suum sua sidera norunt.* So inf. 454 *μόνοις γὰρ ἡμῖν ἥλιος | καὶ φέγγος ἱλαρὸν ἔστιν.*

156. *μυρρινῶνας*: Pindar has *φαινικορόδοις τ' ἐνὶ λειμώνεσσι προσόστιον αὐτῶν καὶ λιβάνῳ σκιαρὸν καὶ χρυσέοις καρποῖς βεβριθός*, and Vergil (*l.c.*) speaks of *locos laetos et amoena vireta | fortunatorum nemorum.*

157. *ἀνδρῶν γυναικῶν*: i.e. *ἀνδρῶν καὶ γυναικῶν*. Such asyndeton is not very frequent in comedy; yet cf. *Ach.* 625 *πῶλεῖν ἀγοράζειν*, inf. 861 *δάκνειν δάκνεσθαι*. In *Vesp.* 1081 *σὺν δόρῃ σὺν ἀσπίδι* is an echo of tragedy. For the latter cf. *Soph. Ant.* 1079 *ἀνδρῶν γυναικῶν σοῖς δόμοις κωκύματα*, *Aesch. Eum.* 1028 *παίδων γυναικῶν*.

159. *νῆ τὸν Δία . . μυστήρια*, '(talking of mysteries) I, at any rate, am playing the donkey's part at them.' *γούν* = 'true, so far.' There was a sarcastic proverb *δνος ἀγεί μυστήρια*, derived from the fact that the sacred utensils were carried from Athens to Eleusis by donkeys, whose only part in the celebration was the hard work. There is a play on the senses of *ἀγειν*: (1) 'keep,' 'celebrate,' as in *ἀγειν ἑορτήν*, (2) 'bring,' 'carry' (like *νῆες φόρτον ἀγούσι*, an old use, generally replaced by *φέρειν*, but retained in an old saw). The modern coster's donkey similarly has his 'day at Epsom.' For the form of expression *δνος ἀγῶ κ.τ.λ.* cf. *Lys.* 695 *ἀετὸν τίκοντα κἀνθαρός (σε) μαιεύσομαι*, *Cephisod. (Com. Frag. ii. 883) ἐγὼ δὲ τοῖς λόγοις δνος ὁμαι*, *Verg. Ecl.* 9. 36 (*videor*) *argutos inter strepere anser olores*, *Cic. de Or.* 2. 57. 233 *docebo sus oratorem.*

160. *ταῦτα*, 'this baggage.'

τὸν πλείω χρόνον: not a rare use of the article with *χρόνος*; cf. *Thuc.* 4. 117, 5. 15, *Aesch. Ag.* 626 *ἐς τὸν πολὺν . . καρποῦσθαι χρόνον*. The time which is yet to run on is set against e.g. *τὸν μέχρη νῦν χρόνον*.

[These two lines are an aside, and do not interrupt Herakles.]

161. *δέη*: 2nd pers. of *δέομαι* (cf. 110) rather than 3rd from *δεῖ*.

164. *καὶ χαῖρε*, 'and so, good-bye.' *χαῖρε* can be used both at meeting and parting (*salve* and *vale*) = 'good-day,' while *ὑγίαινε* commonly = *vale*, and was generally restricted to that sense.

166. *πρὶν καὶ καταθῆσθαι*; 'before I have so much as got

it down?' Xanthias is annoyed at the small respite he has had, and speaks hyperbolically.

μέντοι: of affirmation (**μέν** *τοι*), 'certainly,' 'I'm telling you' (cf. 171); a frequent use in both positive and negative sentences.

167. **μή δῆθ'**: sc. **τοῦτο εἶπης** (*κελεύσης*).

168. **τῶν ἐκφερομένων**: **ἐκφορά** is the common term for a funeral.

ὅστις: not **ὅς**, since one of a class is meant, not a definite person.

ἐπὶ τοῦτ' ἔρχεται, 'is on that errand,' or 'has that (express) object'; sc. to visit Hades (not **τὸ ἐκφέρεισθαι**). The phrase **ἐπὶ τοῦτο** (or **τόδε**) **ἔρχεσθαι** should be recognised as corresponding to the Latin *id (hoc) agere*. For the rather vague reference of **τοῦτο** cf. 358 **βωμολόχοις ἔπεσιν χαίρει μή 'ν καιρῷ τοῦτο ποιῶσιν** (*id agentibus*), and for the particular expression Eur. *Bacch.* 967 ΔΙ. **ἐπίσημον ὄντα πᾶσιν**. ΠΕ. **ἐπὶ τόδ' ἔρχομαι** ('that is my object'), Xen. *An.* 2. 5. 22 **ἀλλὰ τί δὴ, ὑμᾶς ἐξὸν ἀπολέσαι, οὐκ ἐπὶ τοῦτ' ἤλθομεν**; ('why did we not make it our business?')

169. **τότε μ' ἄγειν**, 'then take me' (MSS.) and **τότ' ἔμ' ἄγειν** (Bergk) are equally possible, but there is no superiority in the latter.

ἄγειν: either as imperat. (cf. **εἶναι** 133), or we may supply **κελεύω** from **ικετεύω** (167) despite the intervening **μισθώσαι**.

170. [The bearers and corpse are a **παραχορήγημα** or **παρασκήνιον** (the proper term is disputed; see *Dict. Ant.*).]

τοντονί, 'a corpse yonder.' [The reading of the best MSS. is better than Elmsley's **τιν' ἐκφέρουσι**. The sense is 'for certain persons are carrying a corpse yonder' = 'for yonder are certain persons bearing a corpse.']

172. **βούλει**: not = **ἐθέλεις**, but 'do you want . . ?'

σκευάρια, 'a bit of baggage,' depreciating the amount.

173. **τελείς**: either present ('are you paying?'), or, less vivaciously, future (cf. 176).

174. **ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ**. He turns away from DI. to his bearers; hence **ὑμεῖς**, 'get on, you men!' This sense of **ὑπάγειν** is frequent. The gen. is strictly partitive ('some of the way'); cf. Xen. *An.* 1. 3. 1 **οὐκ ἔφασαν λέναι τοῦ πρόσω**, Herod. 3. 105 **προλαμβάνειν τῆς ὁδοῦ**, Soph. *Aj.* 731 **δραμοῦσα τοῦ προσωτάτω**. [Not 'get out of our way,' which makes a

doubtful construction and takes from the contemptuous indifference of the corpse.]

175. **ὦ δαιμόνιε**: expostulatory, as often in Plato.

ἐὰν ξυμβῶ, 'in case I can come to terms'; cf. 339, 1517, Thuc. 2. 5 **λόγων πρῶτον γενομένων, ἣν τι ξυμβαίνωμεν**.

177. **ἐννέ' ὀβολούς**: a drachma and a half, as a compromise.

ἀναβιόην, 'strike me alive (if I will)!' Being dead he cannot say the usual **ἀποθάνοιμι** or **ἀπολοίμην**.

180. **ὦπ**, **παραβαλοῦ**: the voice of Charon is heard, and the boat comes into sight immediately afterwards. We may suppose that some sort of boat enters the orchestra on rollers, and that at v. 270 it is withdrawn in the same fashion. The change of scene, if not wholly imagined, would be produced by a change of the painted hangings which hung upon the temporary wooden structure (**προσκήνιον**) serving as background. Possibly the **περίακτοι** may already have been used as the easiest way of suggesting new surroundings. It should be noted that the change would occur at v. 184. Here there is not sufficient pause even to prevent the line from being metrically completed by the new speaker.

ὦπ. In v. 208 **ὦπ**, **ὄπ** is used in setting the time for rowing. **ὦπ** cannot therefore be limited (with schol. on *Av.* 1395) to the stopping of the rowing (i.e. = 'easy!' or 'avast!'). At v. 208 (q.v.) a schol. calls it **ἐλαπτικὸν ἐπίφθεγμα**. There is nothing in the passages containing **ὦπ** to show that it was more than neutral, i.e. a **κείμενα** calling attention, but depending for its application on the circumstances or attendant words.

παραβαλοῦ: lit. 'bring your boat alongside (i.e. to shore).' The middle may be used without an object (cf. 269) or with one (*Eq.* 762 **τὴν ἄκατον παραβάλλου**). In the former case we may either supply **τὸ πλοῖον** or regard the verb as intrans. (cf. the act. **παραβάλλειν**). The use of the middle is due to the reflexive sense implied, viz. 'bring yourself (in your boat) alongside.' So **ἐντίθεσθαι**, **ἐξαιρείσθαι** regularly in regard to goods in one's own ship. Charon is apostrophising himself; there is nothing unnatural in a boatman, as he reaches shore, singing out 'Easy! lay her to!' [The notion that he has another person assisting on board is contrary to the legends of Charon, is dramatically inconvenient, and leaves no reason for the subsequent treatment of Dionysus.]

181 sq. **λίμνη νῆ Δία** | **αὕτη** 'στὶν ἦν κ.τ.λ., 'why, this is a lake, one which' . . (not 'the lake'). **αὕτη** by attraction for **τοῦτο**, according to the common, but not invariable, practice.

(Kühner-Gerth i. pp. 74 sq.) Cf. *Nub.* 200 ΣΤ. τί γὰρ τόδ' ἐστίν ; εἰπέ μοι. | ΜΑ. ἀστρονομία μὲν αὐτῇ.

182. ἦν ἔφραζε, 'which he was telling us about' (*Hibernicè*, 'was after telling us of'). Cf. 275 οὐς ἔλεγεν, Plat. *Phaedr.* 230 A οὐ τόδε ἦν τὸ δένδρον, ἐφ' ὅπερ ἦγες ἡμᾶς ; so Verg. *Aen.* 6. 160 *multa inter sese vario sermone serebant*, | *quem socium exanimem vates . . . | diceret.*

184. χαῖρ' ὦ Χάρων : for the three προσφθέγματα see 37 n. The schol., on the authority of the ancient grammarian Demetrius, says that the line is taken from a satyric play of Achaëus. If so, Aristoph. is deriding it, after the manner in which Thomson's 'O Sophonisba, Sophonisba, O!' was ridiculed.

185—187. τίς εἰς ἀναπαύλας κ.τ.λ. These lines are evidently a parody of the cries heard in the Attic harbours when a boat or ship was about to depart and was ready to take passengers (e.g. for Salamis, Aegina, Epidaurus, and farther). They correspond to the old London calls of the omnibus-conductors, e.g. 'Who's for the Bank ?' 'Who's for Blackfriars' Bridge ?' First comes the general destination of the boat to the places 'where the wicked cease from troubling and the weary are at rest' ; then some of these are enumerated. In all probability there are puns upon the names of places familiar to the audience. It is of course rather hopeless to guess what these were, since it is part of the humour of Aristoph. to jumble incongruously the names of foreign parts, Attic demes, etc. Moreover a Greek pun is very elastic. Murray ingeniously suspects that in *Λήθης πεδῖον*, *δνου πόκας*, *Ταίναρον* we have a reference to 'a proposal, by some member of the war-party, to take the offensive against Sparta by sailing round the Laconian coast—as Tolmides had done—and landing at *Λεύκης πεδῖον*, 'Ὀνου Γνάθος, Ταίναρον.' Without being too definite it appears highly probable that the (otherwise strange) addition of *Ταίναρον* is justified by some contemporary circumstances. That word then becomes a revealing *παρὰ προσδοκίαν*, the other places being imaginable localities in Hades itself. We may render 'Who's for Peace-and-Quiet, Oblivion Plain—or Cuckoo's Nest ; for Deadman's Rest—or the Deuce—or—Taenarum ?'

Perhaps as an alternative suggestion to that of Murray, it may be guessed that, in the present acute stage of Athenian troubles (*κακά καὶ πράγματα*, and see *Introd.* p. xxiii), there were those who, being (like Dionysus) faint-hearted, had mooted some project of leaving Athens for a new home (as many of the Phocaeans left Phocaea for Corsica *Hdt.* 1. 165, and as some Athenians proposed at the time of the Persian

invasion Hdt. 8. 61). Perhaps various places, mostly distant, were suggested and Aristoph. satirises the notion as visionary and impossible; to him such places are but *Λήθης πεδίων* and "*Ὀνου πόκες*—in fact to go to them is to go *ἐς κόρακας*. See the following notes.

186. Λήθης πεδίων: the first region across the lake in the topography of Lucian (*Luct.* 5 *περαιωθέντας δὲ τὴν λίμνην ἐς τὸ εἰσω λειμῶν ὑποδέχεται μέγας, τῷ ἀσφοδέλῳ κατάφυτος, καὶ ποτὸν μνήμης πολέμιον. Λήθης γοῦν διὰ τοῦτο ὠνόμασται*). Plato (*Rep.* 621 A) also calls it *πεδίων*; Vergil (*Aen.* 6. 709) has *campus*, his topography, however, being different. [There is no river Lethe in classical Greek.]

ἡ εἰς: with synecphonesis; not *ἡ*'s, since *ἐς* is not used before vowels in comedy.

ὄνου πόκας: *ὄνου πόκες* (or *πόκοι*, a form *πόκαι* being very doubtful) is among Greek expressions for the futile or impossible, *κείρειν ὄνον* being as much a waste of time as *πλίνθον πλύνειν*, *ἀσκὸν τίλλειν* (Phot. 338. 8). It is to be observed that one use of *Λήθης πεδίων* also is as a proverb *ἐπὶ τῶν ἀδυνάτων*, and the line may therefore be understood as *ἐς τὸ Λήθης πεδίων*—*ἡ εἰς ὄνου πόκας*; i.e. 'Who is for Lethe Plain?' and then, in a sort of aftertone, 'or (for the matter of that, any other impossible region, say) Donkey Fleece' (which according to Zenobius 3. 8 also belongs to *τὰ ἀνήνυτα*). Exactly in the same tone he adds—*ἡ*'s *κόρακας* after *ἡ εἰς Κερβερίους*. [Nothing is gained, and probably something would be lost, by reading Bergk's "*Ὀκνου πλοκάς*.]

187. Κερβερίους: 'the deme of Cerberus,' but with an allusion to the *Κερβέριοι*, another name for the *Κιμμέριοι* of Homer, actually read by certain ancient critics (e.g. Crates) in *Od.* 11. 14. Sophocles seems to have had the word in this sense (*fr.* 957 N). To the contemporaries of Aristoph. the Cimmerii would suggest the eastern Crimea, and it is conceivable that would-be emigrants had thought of the Euxine.

ἡ's *κόρακας*: partly prompted by the alliteration, but also emphasising the 'very mischief' of the Utopian scheme.

187. ἡ πὶ Ταίναρον. It is true that a cave at Taenarum was regarded as one of the entrances to Hades (cf. Verg. *Georg.* 4. 467 *Taenarias etiam fauces, alta ostia Ditis, | . . ingressus Manesque adiit regemque tremendum*). Through it Herakles had brought up Cerberus. But that point is surely irrelevant to Charon's boat, which is not proceeding thither. Establishment of Athenians at Taenarum may very well have been one

of the proposed impossibilities (and 'the deuce') ridiculed by the poet.

188. τοῦ σχήσειν δοκεῖς; 'Where do you think of putting in?' Thucydides frequently used σχεῖν (with ἐς or less often the dat.) in this sense (*appellere*). Cf. προσχεῖν, κατασχεῖν. The better MSS. give τοῦ, others τοῖ, which at first sight looks necessary. It is, however, common enough for a Greek verb implying previous motion to be joined with the adv. of rest, when the motion is supposed to be already completed. Thus *Lys.* 1230 πανταχοῦ πρεσβεύσομεν, 'we shall (go and) act as ambassadors everywhere,' Thuc. 3. 71 τοὺς ἐκεῖ καταπεφευγόντας = 'those who (had fled into and) were in exile there,' Soph. *Trach.* 40 οὗτου βέβηκεν οὐδεὶς οἶδε = 'where he (has gone to and) is.' So here: 'where will you (get to and there) find a destination?' Kühner-Gerth i. p. 545.

191. εἰ μὴ ναυμαχῆκε κ.τ.λ. : unless he fought at Arginusae (33). The perf. (rather than ἐναυμάχησε) = 'unless he is a naval hero.' τὴν περὶ κ.τ.λ., sc. μάχην or ναυμαχίαν. In such ellipses it is generally easy to supply the particular feminine verbal noun (δόδον, μάχην, ψήφον, πληγὴν, etc.), e.g. *Eq.* 50 ἐκδικάσας μίαν (sc. δίκην). The omission of a masc. is less common, e.g. *Luc. Dial. Mar.* 2 ὡς βαθὺν ἐκοιμήθης (sc. ὕπνον) and the proverb ὁ λαγὼς τὸν περὶ τῶν κρεῶν τρέχει (sc. δρόμον or ἀγῶνα). The latter explains our passage. When the hare runs for his life (to 'save his bacon') he runs περὶ τῶν κρεῶν. The phrase is an old colloquial and facetious application of an earlier literal meaning, 'to run for the meat-prize' (περὶ of the prize at stake). The meat at stake in the case of the animal is his own; hence περὶ τῶν κρεῶν = περὶ τῆς ψυχῆς. Thence proverbially of the human being. At Arginusae the Athenians were fighting for their very existence, and Aristoph. is not afraid to confess it. With the form of expression cf. *Vesp.* 376 τὸν περὶ ψυχῆς δρόμον δραμεῖν, *Hdt.* 8. 74 περὶ τοῦ παντὸς ἤδη δρόμον θέοντες, *Eur. El.* 1264, etc. [The reading of a certain Ixion, recorded by Photius, viz. περὶ τῶν νεκρῶν, is absurd. There was no fight 'for the (unrecovered) dead.' More untenable still is the notion that in κρεῶν the comedian is playing upon the sense νεκρῶν. This is not only open to the previous objection, but it outrages Athenian sentiment, which was very sensitive in this particular matter.]

192 = οὐ γὰρ (ἐναυμάχησα or ναυμαχεῖν ἐδυνήθην), ἀλλ' ἔτυχον κ.τ.λ. This is the usual analysis of the phrase. But οὐ γὰρ ἀλλὰ has passed beyond the stage of strict analysis. See 58 n. and cf. 498, 1180, *Eq.* 1205.

ὀφθαλμῶν. Diseases of the eyes were common in Greece,

as well as in Egypt and the East (cf. *fr.* 181 Dind.), and such ailments afforded a ready excuse for cowards and malingerers. They could doubtless be produced artificially (like the thumbless condition of the modern conscript). For the malady itself among soldiers cf. Xen. *Hell.* 2. 1. 3. In Hdt. 7. 229 two of the Spartan 300 are disabled by ophthalmia, but one insists on being led by his helot into battle, while the other, Aristodemus, returned to Sparta, where he was disgraced and nicknamed *ὁ τρέσας*. [It is more natural to suppose that Aristodemus was accused of an old malingering trick than that the trick was considered to date from him: nevertheless his case probably became proverbial throughout Greece.]

194. *ποῦ δὴτ' ἀναμενῶ*; There is something sufficiently humorous in this naïve burlesque of the *λίμνη μεγάλη πᾶν* and the traditional necessity of crossing it. After all, you can run round it, if you like. In the theatre we are to imagine Dionysus working his passage across the orchestra in the roller-boat, while Xa. runs round and sits down. Note also the sarcasm in *ἀναμενῶ*: he will have to wait for them. The Attic comedians frankly convert their own (obvious) stage-devices into a joke. Cf. *Pac.* 174, where a character begs the stage-engineer to be careful, and *fr.* 234.

παρὰ τὸν Αἰάλινον λίθον. The accus. is used after *παρὰ*, even with an apparent verb of rest, when the sense is 'near,' 'about' (*iuxta*) and a certain extension is given to the space occupied or moved in. Cf. Xen. *An.* 7. 1. 12 'Ἐπεὶ νικῶς εἰστέλλει παρὰ τὰς πύλας, Hdt. 4. 87 οὗτος κατελείφθη παρὰ τὸν νηόν. The special point of *Αἰάλινος* is probably lost. It is obvious that there are contained (1) an execration in the imperat. *αἰάλινος* ('be shrivelled!'), in answer to the sarcasm of Xanthias: (2) a reference to some stone in the theatre, beside the orchestra, to which Charon naively points ('go and stop over there'). Among the seats to the right of the priest of Dionysus in the front row, there was one of the 'stone-bearer' (Haigh, *Att. Theat.* p. 310). We know nothing of the stone in question, but we may venture the guess that it is here referred to. Nor is it out of the question that the stone-bearer on this occasion may actually have been named something like *Αἰαῖνος*. With this direct allusion must go the consideration that distinguishable stones, placed by nature or man, often existed as landmarks and rendezvous, e.g. *Σειληνοῦ λίθος* (Paus. 1. 23. 5). We may further suggest that the *ἀνάπαυλαι* are actually the resting-places for the chorus, to which the dancers retired beside the orchestra when they were not engaged in performance.

196. *τῷ ξυνέτυχον ξιών*; 'What (unlucky thing) did I meet

with when I was coming out (this morning)?' The ordinary Athenian was even more superstitious than the modern believer in signs and portents. Only superior minds and sceptics derided the *δαισιναιμονία* described by Theophrastus (*Char.* 16, where, for instance, a weasel runs across the road). Of particular significance were these *ἐνόδιοι σύμβολοι* (Aesch. *P. V.* 503). Horace (*Od.* 3. 27) gives specimens. At a later date Lucian (*Pseudol.* 17) speaks of the terrors caused by what one sees *εὐθὺς ἐξῶν τῆς οἰκίας*. The first sight is the most important of all: cf. *Plut.* 41 *ὅτε ξυναντήσασαι πρῶτον ἐξῶν*.

197. εἴ τις ἐπιπλεῖ, 'if any one is (to be) a passenger.' The change to *ἐτι πλεῖ* is a mistake. *ἐπιπλεῖν* is the proper word of those who sail on a ship 'in addition' to the crew (who *πλέουσι*). Thus it is used of the soldiers carried by the ships in *Hdt.* 7. 98. 184 and *Thuc.* 2. 66. In Demosthenes and elsewhere it is used of a supercargo. The natural Greek for a captain's phrase 'we had a passenger on board' would be *ἡμῖν ἐπέπλει*.

198-199. οὗτος, τί ποιεῖς; κ.τ.λ. Charon has looked away while delivering his call. He now turns and sees his passenger sitting down on an oar. Dionysus has chosen to interpret *ἐπὶ κώπην* 'to an oar' (cf. *Hom. Od.* 12. 171 *οἱ δ' ἐπ' ἐρετμὰ | ἐξόμενοι*) as 'on an oar,' and has acted accordingly. In the latter sense *ἐπὶ* with accus. follows the idea of motion: cf. *Nub.* 254 *κάθιζε τοῖνον ἐπὶ τὸν ἱερὸν σκίμποδα*, inf. 682. *ἴω* is not 'I am sitting,' but 'am taking a seat.' [*κώπην* without article is 'an oar,' but it is natural to suppose that Charon's *κάθιζ' ἐπὶ κώπην* was an old phrase ('sit to oar'), dispensing with art. after prep. (cf. *ἐπὶ δόρυ*, *ἐπ' ἀσπίδα*, *ἐς χεῖρας*, *πρὸς γῆν*). Dionysus pretends not to understand nautical terms.]

198. ὅ τι ποιῶ; Where the person questioned repeats the question, he regularly (though not always; cf. *Av.* 608, 1233, etc.) uses the indirect *δοτις*, *ὁποῖος*, etc. in place of the direct. We must supply the thought thus: XA. τί ποιεῖς; ΔΙ. (*ἐρωτῆς*) ὅ τι ποιῶ;

τί δ' ἄλλο γ' ἦ . . : *δε* (like *Fr. mais*) is used in questions with a touch of remonstrance; cf. *Nub.* 1495.

199. ἴω. The simple verb is rare in Attic, but, as there is no special excuse for it here, it must have been recognised; cf. *Epier. fr.* 3 *ἐπὶ τοὺς νεῶς ἴζουσι πεινῶντες κακῶς*.

οὐππερ: see 188 n. *ἐκέλευς*: for the tense cf. 182, but in *κελεύειν* it is almost the rule.

202. οὐ μὴ φλυαρήσεις . . ἀλλ' ἐλῆς: cf. 462, 524, *Eur. Bacch.* 343 *οὐ μὴ προσοίσεις χεῖρα, βακχεύσεις δ' ἰὼν, | μῆδ'*

ἐξομόρξῃ μωρίαν τὴν σὴν ἐμοί. Goodwin, *M. and T.* § 298. The simplest explanation of the construction is that in full it would be οὐ (δέος ἐστὶ) μὴ φλ., ἀλλ' ἐλᾶς = 'there is no fear that you will keep on playing the fool, but you will row.' There is no question, but an assertion. The full expression is found in e.g. Plat. *Ap.* 28 B οὐδὲν δεῖνόν μὴ ἐν ἐμοί στῆ, Xen. *Mem.* 2. 1. 25 οὐ φόβος μὴ σε ἀγάγω. [Words of fearing are followed by μὴ with fut. in the sense 'fear that one is going to . . .', and with subj. in the sense 'fear that one may . . .'.] Hence there is no other distinction between οὐ μὴ ποιήσεις and οὐ μὴ ποιήσης. In other words, the former in effect = 'you shall not' and the latter 'you will not' or 'cannot,' the former being thus the more determined and emphatic. If now a positive assertion of what is to happen in the future is to be joined to the neg. οὐ μὴ ποιήσεις, it is connected by ἀλλὰ (sometimes δέ), but is independent of the οὐ μὴ. When another clause reverts to the neg. (as in Eur. *l.c.*) it is naturally connected with the οὐ μὴ clause by μηδέ, the intervening clause being parenthetical.]

φλυαρήσεις ἔχων, 'keep on playing the fool,' ἔχων (like φέρων, λαβών) being joined to verbs as an expletive, particularly to those of wasting time; cf. 512, *Nub.* 131 τί ταῦτ' ἔχων στραγγεύομαι; *Eccl.* 1151 τί δῆτα διατρίβεις ἔχων; *Theoc.* 14. 8 παλαιοίς, ὠγάθ', ἔχων.

ἀντιβάς: pushing against the stretcher.

203—205. κᾶτα . . εἴτ': the first εἴτα introduces the expostulatory question, the second = 'in such case' ('nevertheless').

204. ἀπειρος κ.τ.λ., 'unskilled, un-seasoned and un-Salamised' (Lowell). The three privatives in ἀ- represent a poetic habit (cf. Aristoph. parodies; cf. Aesch. *Cho.* 53 ἀμαχὸν ἀδάματον ἀπόλεμον, Eur. *Hec.* 669 ἀπαις ἀνανδρὸς ἀπολις, Soph. *Ant.* 1071 ἀμοῖρον ἀκτέριστον ἀνόσιον. So in English, Milton *P.L.* 2. 185 *unrespited, unpitied, unreprieved* and 5. 899 *unshaken, unseduced, unterrified*. Nor is it unknown to oratory, e.g. Dem. *Phil.* 1. 36 ἀτακτα ἀδιόρθωτα ἀόριστα.

We need not press the possible differences in the meaning of the three words, but roughly they correspond respectively to a liability to clumsiness, sea-sickness, soreness. That the last is one sense at least of ἀσαλαμίνιος is made probable by *Eq.* 785 ἵνα μὴ τρίβῃς τὴν ἐν Σαλαμῖνι. At the same time there is a reference to (1) the battle of Salamis, of which the Athenians were never tired of hearing; (2) the Salaminia, or state mission-vessel, in which only good oarsmen could row; (3) the seamanship of the islanders of Salamis (*Eccl.* 39), numbers of whom would be in the theatre.

[Commentators generally consider that Di. is throughout the play meant for an embodiment of the easy-going and (as Aristoph. considered) not over-intelligent Athenian public, and that the present lines therefore glance at the decline of the Athenian navy.]

205. ἀκούσει γὰρ μᾶλλον κ.τ.λ. : i.e. you will work more easily to music (cf. marching to the band). There is nothing said about seeing the frogs, and it is an error to suppose that they actually appear. Their croaking and singing were performed from behind the scenes by the persons who are afterwards the chorus of *μύσται*. They are, therefore, not a *παραχορήγημα*, since they imply no additional equipment. For the title *Βάτραχοι* given to the play see Introduction p. xxvii.

206. ἐμβάλλης, 'lay on' (= 'get to work'). It is usual to supply τὰς χεῖρας τῇ κώπῃ, but τὰς χεῖρας should not be included. ἐμβάλλειν is intrans., as in Hom. *Od.* 10. 129, and the sense is that of Vergil's *incumbite remis*. The absolute use, as here, occurs in Xen. *Hell.* 5. 1. 13.

207. βατράχων κύκνων : cf. the combinations θῆρ λέων, ὄρνις ἀηδών, βοῦς ταῦρος, ἀνὴρ ποιητής, in which one noun in apposition defines or limits another. So in comedy ἀνθρώπος ὄρνις (*Av.* 169) = 'a man-bird,' κάμηλον ἀμνόν (*ibid.* 1559) = 'a camel-lamb.' Here 'frog-swans' are frogs which sing like swans, lit. swans which bear the shape of frogs.

κατακλέυει δῆ, 'well then, begin to set the time.' The κελευστής is the officer ('boatswain') whose κέλευμα (ὥσπ, δπ) conducts the rowing, while a τριηραύλης plays an inspiring accompaniment on the αὐλός. Cf. Plut. *Alc.* 32 αὐλεῖν μὲν εἰρεσίαν τοῖς ἐλαύνουσι Χρυσόγονον, κελεύειν δὲ Καλλιπιδην. In Latin the κελευστής is *hortator* and his position and function are described in Sil. Ital. 6. 30 *mediae stat margine puppis | qui voce alternos nautarum temperet ictus | et remis dictet sonitum*. One sound δπ was meant for the forward and one δπ for the backward stroke, ὦ- being introductory.

209. βρεκεκεκὲ κ.τ.λ. : a sound commonly heard from the frog in Greece. The *sub aqua sub aqua* of the Latin (*Ov. Met.* 6. 376) represents a different hearing of κοῦξ κοῦξ (= *co-âhsh co-âhsh*). One Australian frog says (according to the aborigines) *Dugulúk*, but another has a more continuous sound, which answers very well to the spelling of Aristoph., if we read it as *w-r-r-ek-ek-ek-esh*. In the absence of digamma from Attic β is the nearest approximation to the *w*-sound. The termination in κοῦξ meanwhile suggests the human βαβαῖδξ, πυπῖδξ, πᾶξ, etc.

[The frogs begin slowly, but get too quick for Dionysus. The increasing rapidity appears in the metre.]

211-220. λιμναῖα κρηνῶν τέκνα κ.τ.λ. The fun of this passage lies in the incorporation of individual words and whole phrases taken from a serious lyric poem and partly applied humorously, partly burlesqued by the inclusion of e.g. κραυπαλόκωμος in place of a compound of more dignity. The frogs are proud of their own singing, and after the self-complacent εὔγηρυν ἑμῶν ('the singing for which I am justly famous') they give a striking specimen in a harsh 'κοῶξ κοῶξ.'

One may suspect (from κύκνων 209) that, in the original, swans were the subject, and that the details are travestied just enough to suit frogs. This would add point to λιμναῖα τέκνα, εὔγηρυν, and the delight of the Muses and Apollo in the singer. Also the whole passage 242-249 gains new significance when it is retranslated into its original application to the *cynnus musicus*.

[Something of the tone may be retained in a rendering—

Come, children of the fount, folk of the lake,

Let us awake

And in its fullest sweetness loud upraise

Our hymn of praise

—Coáhsh! Coáhsh!—

The hymn of Nysa's story,

Of Dionysus' glory,

The same we carolled in the Marsh that day,

When on the Feast of Pots

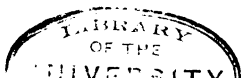
The noble throng of sots

Through my demesne with headaches wends its way:]

211. λιμναῖα . . τέκνα. In the pseudo-Homeric *Batrachomyomachia* 12 the frog is λιμνοχαρὴς πολύφημος.

215-216. ἀμφί, 'in honour of.' Hymns and dithyrambs often began with a promise, or an appeal to the Muses, to sing concerning (ἀμφί) a god or hero; cf. *Hym. Hom.* 21. 1 ἀμφί Ποσειδάωνα, θεὸν μέγαν, ἀρχομ' αἰδεῖν, 18. 1 ἀμφί μοι Ἑρμαῖο φίλον γόνον ἔννεπε, Μοῦσα. So in tragedy Eur. *Tro.* 511 ἀμφί μοι Ἴλιον, ὦ Μοῦσα, . . δεισον.

Νυσήιον Διὸς Διῶνυσσον: with an eye to the imaginary derivation Διό-νυσσον; cf. Apoll. Rhod. 2. 905 Διὸς Νυσήιον νῖα. As Merry remarks, 'it is impossible to localise Nysa.' Dr. Jane Harrison (*Proleg. to the Study of Gk. Relig.* p. 379), after observing that Homer's Νυσήιον was in Thrace—with which region the worship of Di. was originally connected—says 'as



the horizon of the Greeks widened, Nysa is pushed farther and farther away to an ever more remote Nowhere.' It in fact recedes from Thrace to Asia Minor and thence to India or Libya.

217-219. **Λίμναισιν**: not **λίμναισιν**, which would be pointless (especially after **λίμναϊα**). **Λίμναι** was the low-lying portion of SE. Athens in which stood the old temple of Dionysus, and north of which the great theatre was built in the next century. Cf. Dem. *Neaer.* 1370 *ἐν τῷ ἀρχαϊστὰτι λερῷ τοῦ Διονύσου* . . *ἐν Λίμναις*, Isaeus 8. 48, Thuc. 2. 15 *τὸ ἐν Λίμναις Διονύσου*, *ᾧ τὰ ἀρχαῖότερα Διονύσια ποιεῖται ἐν μηνὶ Ἀνθεστηριῶνι*. For the reference to the Anthesteria (in *Χύτροισι*) see Introd. p. xxxii. That festival lasted for three days, called respectively *Πιθογία*, *Χόες*, *Χύτροι*. On the last the drinking excesses of the previous day would have rendered the procession *κραίπαλόκωμος*.

λαχίσσαμεν, ἥνικα . . χωρεῖ. There is no real difficulty in the tenses. *λαχίσσαμεν* cannot indeed be gnomic in the rel. clause, and can only refer to a past act; 'we gave it loud utterance,' i.e. once, when we were frogs on earth (cf. 244). For the rest *ἥνικα χωρεῖ* = 'at that time (of the year) when the crowd is wont to go.'

ἐμὸν τέμενος: humorously of the marshy ground. **λαῶν** in plur. (cf. *ἀκούετε λεῷ*) dated from the time before the closer unification of the Athenian *πόλις*, and was retained in certain formulae and phrases.

On the day of the *Χύτροι* there were *ἀγῶνες* and the *δχλος* would naturally pass to them by way of the *Λίμναι*.

221. **ἐγὼ δέ κ.τ.λ.**: Dionysus half sings this in irritated mimicry of the frogs.

222. **ὦ κοῦξ κοῦξ**, 'my friends (or 'Messrs.') Coáshsh. The comedian Alexis uses a similar turn *οὐχὶ τῶν μετρίων . . ἀλλὰ τῶν βαβαὶ βαβαὶ* ('those who are always exclaiming *βαβαὶ*').

226. **αὐτῷ κοῦξ**. It may be noted that this circumstantial or comitative dat. with *αὐτός* is used in comedy with or without article in both sing. and plur., but only of things; in tragedy only in plur., but of both persons and things (Starkie on *Vesp.* 119).

227. **οὐδὲν γάρ ἐστ' ἄλλ' ἢ . .**: cf. *Lys.* 139 *οὐδὲν γάρ ἐσμεν πλὴν Ποσειδῶν καὶ σκάφη*, *fr.* 25 *γέροντες οὐδὲν ἐσμεν ἄλλο πλὴν δχλος*. The latter example might seem to point to the more logical *ἄλλο* here rather than *ἄλλὰ*, but *οὐδὲν ἄλλο ἢ . .* and *οὐδὲν ἄλλο, ἀλλὰ . .* overlapped each other and caused a confusion of expression (Kühner-Gerth ii. § 534. 6). [Though it

must be remembered that accents were not in use in the time of Aristoph., and that we have, therefore, to rely upon later tradition, confusion of expression is clear in *πλὴν ἀλλὰ . . .* and *πλὴν ἤ . . .*. Also *ἄλλο ἢ* could not directly give us e.g. *μηδετέρους δέχεσθαι ἀλλ' ἢ μὴ νῆ* (Thuc. 3. 71), and it is clear that, however accentuated, the combination has become simply = *πλὴν*. We may, therefore, very well accept *ἀλλ' ἢ* as the probable accentuation.]

228. *εἰκότως*, 'I have good right to sing' (for the reasons next given).

πολλὰ πράττων, 'meddler.' Cf. *πολυπραγμονεῖν* and Eur. *Hipp.* 785 *τὸ πολλὰ πράττειν οὐκ ἐν ἀσφαλεῖ βίῳ*.

229. *ἔστερξαν*: gnomic.

229—233. *εὐλυροί . . . καλαμόφθογγα . . . φορμικτὰς*. The deities to whom these words belong are all indebted to the frogs, who are the proper owners of the water-side and look after its products, especially the reed. *κάλαμοι* were used for making the pan-pipe, and *δόνακες* (a smaller species, but not always distinguished, see *Hymn. Merc.* 47 *δόνακες καλάμοιο*) for forming a bridge or fret across the hollow tortoise-shell of the lyre. Over this bridge the strings were drawn from the bottom of the shell to the *ζυγόν*. This is the account in *Dict. Antiq.* But *Hymn. Merc. l.c.* implies that the reeds were fixed across the shell to serve as a foundation for a drum-like skin. Fritzsche quotes a frag. of Sophocles *ὕφρηρέθι σου κάλαμος ὥσπερ ἐλὺρας*, which illustrates the use of the *κάλαμος* but leaves its application indefinite.

There were two chief forms of stringed instrument, the *λύρα* with its oval tortoise-shell and curved horns (*πήχεις*), and the *κιθάρα*, a wooden case, more quadrangular, with hollow projecting arms instead of the *πήχεις*. The *φόρμιγξ* is commonly identified with the latter, or regarded as a particular species of it. Nevertheless its sounding-board can be referred to equally as *ὑπολύριον* (adj.).

230. *κεροβάτας*: lit. 'going upon horn' = *cornipes*, 'hoofed.' Pan is called *αἰγιδάτης* (Theoc. *ep.* 13. 6), *αἰγυπώδης* (*Hym. Hom.* 19. 2), *τραγόπους* (Simon. *fr.* 33). Horace (*Od.* 2. 19. 4) has *capripedum Satyrorum*. The schol. also records the title *τραγοβάμων*. [Other scholiastic explanations 'horned walker' and 'walking on the mountain peaks' are fanciful, and the former practically impossible.]

καλαμόφθογγα: contained accus.: cf. Pind. *O.* 13. 123 *ἐνόπλια παίζειν*, Verg. *Georg.* 4. 565 *carmina qui lusi pastorum*. The favourite instrument of Pan was the *σύριγξ* (*fistula*) made

of seven *κάλαμοι* or *δόνακες* cut in unequal lengths so as to form an octave. These were fastened together with wax and the whole was then bound round, cf. Verg. *Ecl.* 2. 32 *Pan primus calamos cera coniungere plures | instituit.*

παίζων: pastoral minstrelsy was regarded as sportive and without pretensions to the higher art and themes of the harp. So Verg. *Ecl.* 1. 10 *ludere quae vellem calamo permisit agresti.*

242-249. *εἰ δὴ ποτ'* . . The habits of frogs are described in Ov. *Met.* 6. 370 sqq. *iuvat esse sub undis | ei modo tota cava submergere membra palude, | nunc proferre caput, summo modo gurgite nare, | saepe super ripam stagni consistere, saepe | in gelidos resiliare lacus*, etc. The notion of their escaping from the rain is a humorous misapplication of the original. In [Pseudo-] Plat. *Epig.* 5 we have τὸν Νυμφῶν θεράποντα, φιλόμβριον . . βάτραχον.

243. *κυπέρον*, 'galingale.' *φλέω*, 'rush.'

244. *πολυκολυμβήτοισι*: we may perhaps render 'many and divers strains.' In the original here parodied the word may have been e.g. *πολυκάμπτοισι*. The variations on the song are played by diving.

246. *Διὸς δμβρον*: a frequent expression of poetry, since *Zeus ̑ei* (Alcaeus, fr. 34).

247 sq. *χορείαν* . . *ἐφθελγήμεσθα*, 'we sang a dance,' i.e. the dance-music. According to Plato (*Legg.* 788 A) *χορεία* = *ὀρχησις καὶ ᾠδή*, and the latter element is considered here: cf. 150 (*πυρρίχην*). [Reversely *χορεύσασθαι βοάν* (*Thesm.* 103). Such expressions are part of the lyric style and do not belong to the comedian's own language. Even tragedy, which would readily use *φροῖμον χορεύσομαι* (Aesch. *Ag.* 31)—since the 'prelude' is itself the dance—would be slow to use *βοάν χορεύσομαι*.] *αἰόλαν* = 'varied,' not monotonous.

249. *πομφολυγοπαφλάσμασιν*: a burlesque of dithyrambic compounds (cf. 99 n.). [In pronouncing it should be remembered that *φ* = *π'*, not *ɸ*.] 'With bubbly plop-plop-plopping.' The dat. is not of the instrument, but of accompanying circumstances (Kühner-Gerth i. 425. 6), and is virtually modal. Cf. Hom. *Il.* 3. 2 *κλαγγὴ τ' ἐνοπή τ' ἴσαν*, Xen. *An.* 1. 7. 4 *κραυγὴ πολλῇ ἐπίσιν*.

251. *τουτὶ παρ' ὑμῶν λαμβάνω*. Dionysus makes an absurd and derisive noise and adds 'I am picking that up (or 'catching that trick') from you.' The proper word for learning a thing from a person is *παραλαμβάνειν*, the simple *λαμβάνειν* meaning 'borrow.' Cf. Arist. *Poet.* 22, where the highest quality

in poetic expression is τὸ μεταφορικὸν εἶναι, because μόνον τοῦτο οὕτε παρ' ἄλλου ἔστι λαβεῖν εὐφύιας τε σημειῶν ἔστι, Luc. Pisc. 6.

253. δεινά τᾶρα πεισόμεσθα, 'it seems we are to be badly treated'; an Attic phrase of remonstrance; cf. *Ach.* 323 οὐκ ἀκουσόμεσθα δῆτα answered by δεινά τᾶρα πείσομαι ('then it will be a shame'). The frogs want copyright.

258. ἡ φάρυξ ὅπόσον ἂν ἡμῶν: so Bachmann for ὅπόσον ἡ φάρυξ ἂν ἡμῶν of mss. If there is one rule of Greek more certain than another it is that, when ἂν belongs to a relat. and subjunct. construction, it cannot be separated from the relative by more than the light particles μέν, δέ, γε, γάρ, and comparatively seldom even by these. There is one instance of separation by οὖν, viz. inf. 1420 ὁπότερος οὖν ἂν . . μέλλῃ. For details see Starkie on *Vesp.* 565 (Appendix).

χανδάνη: cf. Hom. *Il.* 11. 462 ἦυσεν δσον κεφαλὴ χάδε φωτός and French *crier à pleine tête*: 'as wide as our throat can hold.' The throat of frogs is proverbially wide: cf. Ov. *Met.* 6. 377 *inflataque colla tumescunt, | ipsaque dilatant patulos convicia rictus*.

δι' ἡμέρας: with κεκραξόμεσθα.

264. οὐδέποτε: sc. νικήσετε, resuming his own words and ignoring theirs.

265. κἂν με δῇ: the best mss. support this reading, and in *Plut.* 216 the κἂν δεῖ of mss. plainly points to κἂν δῇ and not κει δεῖ. In *Vesp.* 616 we have ἐγχῆς (= ἐγχείης), and the evidence for contracted forms in the subjunct. from δεῖ is quite sufficient (see Blaydes' crit. note to this place and Kühner-Blass, *Gk. Gramm.* § 245. 3). Vowels of like character (ε and ε, ε and η) contract more easily than others, and for δέῃ to become δῇ (or χέῃ χῇ) no more interferes with the general rule of non-contraction of δέω χέω than do the forms δεῖς δεῖ, χεῖς χεῖ.

268. ἐμέλλον ἄρα παύσειν ποθ'. The frogs stop croaking (since they are to appear through the πάροδος as the chorus at v. 316) and Di. claims a victory. Lit. 'I was to stop you, it appears, in the end': = 'I knew I should stop you.' So *Ach.* 347 ἐμέλλετ' ἄρα πάντως ἀνήσειν τῆς βοῆς, *Nub.* 1301. The idiom is as old as Homer, and the infin. is always in the future.

269. παύε: 122 n. παραβαλοῦ: 180 n.

τῷ κωπίῳ: these words (apparently superfluous) are added in the sense 'give a little pull with your oar and bring to' or 'give her a touch of the oar, etc.' This also explains the diminutive,

271. At this line the scene is supposed to change (cf. 273, 278). We have left the lake and are in the adjoining country described by Herakles (143–153). The scene was no more actually represented than the darkness of v. 273.

ὁ Ξανθίας: 40 n., 608.

ἦ Ξανθίας, 'Hullo! Xanthias!' Cf. *Nub.* 105 ἦ ἦ σιώπα. Others keep the accentuation ἦ, and read as a question ἦ Ξανθίας; (sc. *ὅντως ἐστίν*, as the schol. explains), i.e. 'Is it really Xanthias?' But Di. cannot see Xa. in the darkness, and the slave's *λαῦ* (not=*λού*, but, as Suidas states, of disgust = 'heugh!') is heard in the distance (hence βιάδιζε δεῦρο).

275. ἔλεγεν: see on ἐφραζεν 182, and cf. ἐφασκ' 278.

276. καὶ νυνὶ γ' ὄρω: he pretends to be peering into the dark, with his eyes fixed on—the spectators. The Dionysiac festival is a time of universal flouting, and the audience must bear its share (cf. 783). In *Nub.* 1096 one character actually mentions the spectators (*οἱ θεαταί*) and asks the other what he sees among them; to which the reply is that for the most part they are a very loose lot.

277. νῦν: not superfluous, but = 'we'd better get on.'

278. οὐ τὰ θηρία τὰ δεινὰ ἔφασκ': it is difficult to supply *εἶναι*. The sentence should be taken as cut short by the contempt of Dionysus. οὐ can hardly be the gen. ('the place whose monsters . .') since φάσκειν does not appear to take an accus. of the kind. This verb frequently contains the suggestion of pretence. For the tense cf. 182 n.

281. εἰδώς με κ.τ.λ. The participles are to be related in the sense φιλοτιμούμενος, ὅτι ᾗδαι με . .

282. οὐδὲν γὰρ οὕτω γαῦρον . . : Euripides in his *Philoct.* (fr. 788) had written οὐδὲν γὰρ οὕτω γαῦρον ὥς ἀνὴρ ἔφν, a line which seems to have attracted attention through the surprise in its naïve-looking conclusion: 'There is nothing that gives itself such airs as—man.' It is quoted by other writers, e.g. Plutarch and Dion Chrysostom.

283. ἐγὼ δέ γ': the ἐγὼ of the boaster (cf. 280), implying 'but I am not that sort of person; give me adventures!' [This line and the next are tragic in metre and are delivered with an air.]

284. ἀγώνισμα: not literally a contest (which in any case λαβεῖν hardly suits), but something won (*ἐπαθλον* Suid.) in a struggle, i.e. 'the honours of combat'; cf. Thuc. 1. 22, 3. 82, 7. 86 and the notes of Poppe-Stahl.

τῆς ὁδοῦ, 'our journey (all this way).'

285. καὶ μὴν: lit. 'and, in fact . . ,' *et vero*. καὶ μὴν ('by the way,' 'well') are the common particles in the dramatists for drawing attention to a new arrival just appearing or about to appear (cf. 287). The use here is much the same, but with a shade of difference. When Di. says 'I want adventures,' Xa. replies 'Of course! And, by the way (talking of adventures), I hear a noise.' [Since καὶ μὴν regularly begins its clause, it is surely more natural to punctuate νῆ τὸν Δία· καὶ μὴν . . . than νῆ τὸν Δία καὶ μὴν . . . Xa. assents to Dionysus' bragging: 'certainly!'] Xanthias is of course only pretending to see sights and playing on the nerves of his master.

289. It is possible to punctuate ΔΙ. ποῖόν τι; δεινόν; ΞΑ. παντοδαπὸν γούν κ.τ.λ. This gives a natural enough sense to γούν, and the form of reply is that of v. 293. Dionysus would be prompted to ask if it is δεινόν by the expressions in 144 and 279. But there is no sufficient reason for deserting the traditional arrangement.

291. ὥραιότατῃ τις: with adjectives τις (like *quidam*) practically = 'quite.'

293. "Εμπουσα: Di. concludes that it must be Empusa because of its metamorphoses. Empusa was a spectre of the dark sent by Hecate, or a manifestation of Hecate herself, frightening travellers. Sometimes (at least in later Greek) the name is generic and used in the plural (= 'bogeys'). The special mark of "Εμπουσα (as distinguished from Μορμώ and other μορμολυκεῖα) is that she kept changing her shape; cf. Dem. *de Cor.* 130 (of the mother of Aeschines) ἦν Εμπουσαν ἅπαντες ἴσασι καλουμένην ἐκ τοῦ πάντα ποιεῖν καὶ πᾶσχειν καὶ γίνεσθαι, Luc. *Salt.* 19 τὴν "Εμπουσαν τὴν ἐς μυρίας μορφὰς μεταβαλλομένην. One of her attributes was the leg of an ass ('Ονόκωλος, 'Ονοσκελὶς). In many mythologies (e.g. Indian and Arabian) demons and malevolent powers have misshapen legs, and the *pede Poena claudo* of Horace is derived from the same notion.

πυρὶ γούν λάμπεται κ.τ.λ.: i.e. '(I should think it is Empusa), at any rate it has the orthodox characteristics of the nursery description.' She is quite *en règle*.

294. ἅπαν τὸ πρόσωπον: rather accus. of respect than nominative; cf. Eur. *I.T.* 1156 σῶμα λάμπονται πυρὶ.

καὶ σκέλος χαλκοῦν ἔχει; Di. wishes to make sure: 'And has she a bronze leg (as she ought to have)?' In Soph. *El.* 490 χαλκόπους 'Ερινύς denotes tirelessness (cf. χαλκέντερος).

295. **βολίτινον**. The point of the jest is lost and probably not worth seeking. There may be a pun upon **μολύβδιον** (**βόλιβος** being another shape of the word for 'lead'), but that in itself is insufficient. If we may trust Athenaeus (566 E) Cratinus also used the expression **βολίτινον** **ἔχων** **θάτερον** **σκέλος**, but we do not know in what connexion. There may have been some Athenian catchword of the kind.

297. **ιερεῦ**: the priest of Dionysus Eleuthereus, who naturally occupied the middle seat of honour in the front row. There were numerous other seats for other priests in his neighbourhood; the inscriptions in the existing remains of the theatre (though they are of a later date, temp. Hadrian.) show at least forty-five such in the first row. See Haigh, *Att. Theat.* pp. 305, 309 sq. The humour of the stage Dionysus appealing to his own priest for protection scarcely requires remark.

ὦ σοι ξυμπότης: i.e. after the performances, when the priest of Dionysus gives a banquet, to which the successful competitors are invited, including (as is clear from this place) the actors. Cf. *Ach.* 1085 **ἐπὶ δείπνον ταχὺ** | **βάδιζε** . . | **ὁ τοῦ Διονύσου γὰρ σ' ἱερεὺς μεταπέμπεται**, *Eccl.* 1180, and inf. 1480. There is an amusing **παρὰ προσδοκίαν** in **ιερεῦ**, **διαφύλαξόν μ'**, **ὦ σοι ξυμπότης**.

298. **ὦναξ Ἡράκλεις**. Xanthias uses the customary apostrophe of appeal to Herakles Alexikakos; but Dionysus is masquerading as that divinity, and he takes the words directly to himself.

οὐ μὴ καλεῖς: 202 n.

300. **τοῦτό γ' εἶθ' ἦττον**. Herakles was in ill odour in Hades through his previous visit (cf. 464), but it was safer to pose as the redoubtable Herakles than to be known for the coward Dionysus.

301. **εἴθ' ἦπερ ἔρχει**: to the Empusa. The words were apparently a formula addressed to ghosts and supernatural powers = 'pass on your ways (we have no wish to meddle with you, and therefore do not meddle with us).' Cf. *Lys.* 832 **ἀνδρ' ἀνδρ' ὁρῶ προσιόντα παραπεπληγμένον**, | **τοῖς τῆς Ἀφροδίτης ὀργαῖας εἰλημμένον** | **ὦ πότνια, Κύπρου καὶ Κυθήρων καὶ Πάφου** | **μεδέουσ'**, **εἴθ' ὁρθὴν ἦνπερ ἔρχει τὴν ὁδόν**. Xa. pauses, and then, pretending that the goblin has passed, calls to Dionysus. [The common notion that 'go straight on' is addressed to Di. is very weak, nor is **ἔρχει** the proper verb.]

302. **πάντ' ἀγαθὰ**, 'nothing but good.' So *Av.* 1706, *Ach.* 982 (**πάντ' ἀγάθ' ἔχοντας**). [To be distinguished from **πάντα τὰγαθὰ** . . .]

303—304. **Ξεστί θ' ὥσπερ . . ὀρώ.** Hegelochus, who acted Orestes in Euripides' play of that name, should have pronounced v. 281 as *ἐκ κυμάτων γὰρ αὖθις αὖ γαλήν' ὀρώ* (i.e. γαληνά, 'I see calm after storm'). By a slip of the tongue he said γαλήν ('a weasel,' the animal which took the place of the cat in Greek houses). The same slip is referred to by Strattis and Sannyrion, of whom the latter has *φέρ' εἰ γενοίμην . . γαλήν' | ἀλλ' Ἠγέλοχος οὗτός με μνηύσειεν ἄν | ὁ τραγικός, ἀνακράγοι τ' ἄν εἰς ἐχθροὺς μέγα | 'ἐκ κυμάτων γὰρ αὖθις αὖ γαλήν' ὀρώ.* The difference lay in the complete ignoring of the elided syllable, which should only have been slurred, and also in the accent (or pitch) of the vowel η. This is one of several passages which show how keenly the audience observed an actor's articulation and also how distinctly words were heard in the theatre. [In the confusion of *τήνδε μοῦσαν εἰσάγων* with *τήνδ' ἐμοῦσαν εἰσάγων* recorded by Athen. 616 c there was a deliberate purpose.] Cicero (*Orat.* § 173) remarks of the Athenians *in versu theatra tota exclamant, si fuit una syllaba aut brevior aut longior*, and (*de Or.* § 196) *in his si paulum modo offensum est, ut aut contractione brevius fieret aut productione longius, theatra tota reclamant.* The voice of a tragic actor was a first consideration, and a false articulation was as bad as a false note from a great singer (see Haigh, *Att. Theat.* pp. 249 sq.).

ὥσπερ Ἠγέλοχος: sc. *εἶπεν*; cf. Thuc. 5. 29 *πόλιν δημοκρατουμένην ὥσπερ καὶ αὐτοί*, Herond. 2. 28 *ὃν χρῆν . . ὥς ἐγὼ ζῶειν*, Soph. *Aj.* 525 *ἔχειν σ' ἄν οἶκτον ὥς κἀγὼ φρενὶ | θέλωμ' ἄν*, Lucr. 3. 455 *ergo dissolvi quoque convenit omnem animai | naturam, ceu fumus*. It ought to be perceived that in all these instances the nom. is the proper case. Here an alternative *ὥσπερ Ἠγελόχῳ* would be wrong, since the meaning is not 'we may say, as Hegelochus (*might*) . .'

308. **ὀδὶ δὲ δέσας κ.τ.λ.:** either pointing to some red-haired man in the audience, or else to the statue of Dionysus, which was brought into the theatre, and of which the face was ruddled (Paus. 2. 2. 6). In the latter case the statue of Dionysus blushes for his stage representative. There is a *παρὰ προσδοκίαν* in *ὑπερεπυρρίασε*. 'How faint (and pale) I grew,' says Di., and Xa. replies: 'Yes, and he yonder—and then, instead of 'grew pale'—grew red for your sake.'

It must be remarked, however, that *πυρρός* is *rufus*, and can scarcely be used for *έρυθρός* of the complexion alone. By putting together the notes of the scholiasts and of Hesychius it has been conjectured that the priest of Dionysus was *πυρρός*, and *λεπὲς Διονύσου* seems to have been a sobriquet for a red-

headed man. If so, the priest is the man pointed at; nor would there be any rudeness in this if the priest regularly appeared at the festival with red hair and beard, and probably red face also. Cf. Tibull. 2. 1. 55 *agricola et minio suffusus, Bacche, rubenti* (at the country festival); Pliny, *H. N.* 33. 111 (of the statue of Jupiter at festivals); Plutarch, *Quaest. Rom.* 98 (of the ruddling of old statues in general). It is perhaps not too bold to suggest that this colour was attributed to the (Thracian) god of wine, and that originally the priest representing him must necessarily be equally *πυρρός*, whereas later the redness, symbolically retained, might be artificial. The priest of Dionysus might then well be said to 'get *πυρρός* for the sake of' Dionysus. Moreover it is otherwise hard to see why Eupolis should call Hipponicus 'priest of Dionysus' because of his *πυρρότης*.

310. αἰτιάσομαι: nothing is gained by altering this ('whom am I going to blame?') into *αἰτιάσωμαι*; cf. Eur. *Ion* 758 *εἰπωμεν ἢ σιγῶμεν; ἢ τί δράσομεν*; Ach. 312 *εἰτ' ἐγὼ σου φείσομαι*; Gildersleeve, *Gk. Synt.* § 268.

ἀπολλύναι, 'trying to ruin me'; cf. 144.

311. αἰθέρα κ.τ.λ.: see 100 n.

[After this verse the MSS. give a stage-direction (*παρεπιγραφή*) *αὐλεῖ τις ἐνδον*.]

316 sqq. The Chorus, numbering twenty-four, is heard approaching (but is not yet visible; cf. *πον* 319). It makes its entry (*πάροδος*) at v. 324 in a manner which is naturally a fair imitation of the evening (343) procession and dancing at the time of the Lesser Mysteries (see *Intro. B.*). Usually the comic chorus entered *κατὰ στοίχους*, i.e. with front of four and depth of six, probably led by the flute-player; but where some more free and realistic manner was required it was adopted (as in *Aves* and *Ecclesiazusae*). The dresses are in keeping with the customs of the procession, but, according to the convention of comedy, were rather amusing than sumptuous (cf. 403). *παίζουσιν* (319) shows the spirit in which they behave. It is of course the only aspect of the celebrations suited to comedy. We may assume that the order of proceedings at the Lesser Mysteries was in general similar to that at the Greater, including a *πρόρρησις*, the carrying of Iacchus, *γεφυρισμός* and *παννυχίς*; but, the distance being short, the whole procession would be at night. The comedian introduces as much as he chooses of the public or exoteric part of the ceremonies. *μύσται* include the initiated of all grades; the completely initiated were *ἐπόπται*.

316. Ἰακχ', ὃ Ἰακχε: the regular shout, whence ἱακχος itself = 'the cry of the mystics' (320); cf. Eur. *Cycl.* 69 ἱακχον ἱακχον φῶδ' ἀν μέλω, Hdt. 8. 65 καὶ οἱ φαίνεσθαι τὴν φωνὴν εἶναι τὸν μυστικὸν ἱακχον. The word afterwards came to be made into a proper name and was applied as a title to Dionysus in his connexion with the Eleusinia (Harrison, *Proleg.* pp. 414, 541 sqq.). The day of his procession was also known as Ἰακχος (Suid.).

[The temple of Iacchus at Athens was called the Ἰακχεῖον, and was presumably the same as that of Demeter containing 'Iacchus with a torch,' mentioned by Pausanias (1. 2. 4) as situated inside the gate entered from Peiraeus. But we are not here (and 324) concerned with that Ἰακχεῖον, but with an afterworld counterpart of another shrine by the Ilissus.]

318. τοῦτ' ἐστ' ἐκεῖνο, 'this is the thing' (which Herakles told us of, viz. 154 sqq.). From this expression ἐστίν is more idiomatically omitted (cf. 1342).

319. ἔφραξε: cf. 182, 275, 278.

320. ᾄδουσι γοῦν τὸν ἱακχον ὅνπερ δι' ἀγορᾶς: sc. ᾄδουσιν; cf. *Eq.* 408 βακχέβακχον ᾄσαι. The mystics in Hades are singing the same Iacchus-song which the mystics sing at Athens through the market-place (when proceeding to Agrae).

It is remarkable, not that the scholiast, but that modern editors also, should always write Διαγόρας, and imagine that the sentence is incomplete, an offensive word being generally taken as suppressed. There was, indeed, a well-known Diagoras of Melos called ὁ ἄθεος, who may possibly have flouted Ἰακχος (or the Iacchus-song) in some unseemly way. The schol. on *Av.* 1073 relates (with authorities) that he τὰ μυστήρια εὐτέλιζεν. Others understand another Diagoras (if it is another, and not rather the same man at an earlier and more pious stage), a lyric poet, who hymned the deities; these supply ᾄδει. But there is no apparent comic point in saying 'they are singing the Iacchus of whom Diagoras sings.' Rather the procession at Athens, in passing from the Iaccheum, sings the ἱακχος through the ἀγορά. [For the absence of the article see 129 n.]

324—326. ἔσπας: see 316 n. The meadow in Hades (Pind. *Thren.* fr. 1) is identified with (or answers to) that of Agrae.

327. ὁσίους ἐς θιασώτας: the epithet should be noted, as also the insistence in ἀγνὰν λεπὰν ὁσίους inf. 335, 384. The comedian has no desire to be accused of belittling the mysteries. He respects their serious side while availing himself of their

jocose element. Possibly also he is upholding the reputation of the *παννυχίδες* against some attack.

θιασώτας, '(your) fellow-revellers,' like *ἐμὸς πολίτης*, *civis meus*, etc.

329 sq. βρύοντα στέφανον μύρτων, 'a wreath laden with myrtle-berries' (*μύρτα*). *βρύειν* is used with either dat. instr. or gen. of fulness; cf. Soph. *O. C.* 16 *χῶρος βρύων | δάφνης*, *ἐλαίας*. [To render *μύρτων* as from *μύρτος* (gen. of material with *στέφανον*) is to leave *βρύοντα* but awkwardly attached.] Myrtle (*μυρσίνη*) was worn in the procession by at least the *ιεροφάντης*, *δαδούχος*, and other officials. The statue of the child Iacchus also wears the wreath and carries a torch (340).

330. θρασεῖ: i.e. without fear of condemnation as *ἀκόλαστοι* (331).

ἐγκατακρούων, 'beating in time to the measure' (cf. 374). **τιμάν**, 'rite,' 'service' (with *χορείαν* in explan. apposition) is cognate or internal accus.; cf. Verg. *Aen.* 6. 639 *pedibus plaudunt choreas*.

331. τὰν ἀκόλαστον . ., 'the (recognised, orthodox) free . .'

335. χαρίτων: half personified. It has 'a greatest share of the Graces,' i.e. of charm and delight; cf. *Eccl.* 582 *ὡς τὸ ταχύνειν χαρίτων μετέχει πλεῖστον παρὰ τοῖσι θεαταῖς*. The words are both a promise to the spectators and a claim of the dramatist.

336. ὁσίοις μύσταις: the dat. does not depend directly on *ἐγκατακρούων*, but is either (1) loosely joined to the general sense as dat. *commodi* (i.e. 'as your pious mystics pray you'); or (2) with *ἀγνὰν ἱερὰν*, 'a dance pure and holy in the eyes of pious mystics.' The latter is simple; cf. Soph. *O. C.* 1446 *ἀνάξια γὰρ πᾶσιν ἔστε δυστυχεῖν*: Dem. 20. 54 *ὁ λόγος αἰσχροῖς τοῖς σκοπουμένοις*.

337. Δήμητρος κόρη: to whom the Lesser Mysteries specially belonged (as was natural for the spring), while the Greater Eleusinia (of autumn) belonged to Demeter herself.

338. ὥς ἡδὺ . . κρεῶν, 'what a delightful whiff of pork!' The impers. construction as in *ἡδὺ δξει, ἀπόξει τινός*; cf. *Plut.* 1020 *δξειν τε τῆς χροῶς ἐφασκεν ἡδὺ μοι*. Another construction to be noted is that of *Vesp.* 1059 *τῶν ἱματίων δξήσει δεξιότητος*. In the mysteries pigs were the staple sacrifice; cf. *Ach.* 747, 764; *Pac.* 374 *ἐς χοιρίδιόν νύν μοι δάνεισον τρεῖς δραχμάς* | *δεῖ γὰρ μυηθῆναι με πρὶν τεθνηκέναι*.

339. ἤν τι καὶ . ., 'in case you may even . .'; cf. 175.

340—343. *ἔγειρε φλογέας λαμπάδας· ἐν χερσὶ γὰρ ἦκει . . φωσφόρος ἀστήρ*: this is the simplest reading for both construction and metre. The change to *ἦκει* on the part of most (but not the best) mss. was due to *ἔγειρε*, and the unmetrical addition of *τινάσσων* was caused by the inclusion of a marginal note written under a misapprehension. On the other hand the words *γὰρ ἦκει* cannot have been so added.

The chorus apostrophise each other, 'stir the torches to flame (*φλογέας* being proleptic); for in our hands there is borne—Iacch' O Iacche!—the light-bringing star of our nightly revel.' *Ἰακχ' ὦ Ἰακχε* is parenthetical, like *Io triumphe, εὐοῖ*, etc. In the strophe the deity was invoked to come forth; with the antistrophe he is brought out.

340. *ἔγειρε*: by brandishing. Cf. Stat. *Silv.* 8. 5 *quassatus lamprada mystae*. [Some, keeping *τινάσσων* in violation of the metre, punctuate *ἔγειρε· φλογέας λαμπάδας ἐν χερσὶ γὰρ κ.τ.λ.* In this case *ἔγειρε* is used absolutely (like *ἔπειγε*, *φαίνει*), not as *ἐγείρου*, but with a relevant accus. supplied. The late position of *γὰρ* would in itself be justifiable: cf. Antiph. ap. Ath. 339 B *ἐπὶ τὸ τάριχος ἐστὶν ὠρμηκῦα γὰρ*, ibid. 572 A *αἱ μὲν ἄλλαι τοῦνομα | βλάπτουσι τοῖς τρόποις γάρ.*]

ἐν χερσὶ γὰρ ἦκει: viz. of the *ιακχαγωγοί* or ceremonial nurses (fem.), whose title is found in connexion with the Eleusinia.

343. *φωσφόρος ἀστήρ*: viz. Iacchus, who bears a torch. Cf. (though in another connexion) Soph. *Ant.* 1146 *χοράγ' ἀστρων*, applied to Dionysus. There is an oxymoron in the combination of *νυκτέρου* with *φωσφόρος* ('morning-star').

344. *δῆ*: better than *δὲ*, as well as more metrical. They have called upon their comrades to 'rouse the torches,' and it is done (*δῆ*)='So! The meadow is all ablaze.'

345. *γόνυ πάλλεται γερόντων*. So the aged Cadmus and Teiresias dance under the Bacchic inspiration (Eur. *Bacch.* 184 sqq.), and Cadmus observes *ἐπιλελήσμεθ' ἡδέως | γέροντες ὄντες*.

348. *ἐτών . . ἐνιαυτούς*=*ἐτών κύκλους* (Eur. *Hel.* 112), since *ἔτος*='year,' while *ἐνιαυτός*='round' or 'recurring season'; cf. Hom. *Od.* 1. 16 *ἀλλ' ὅτε δὴ ἔτος ἦλθε περιπλομένων ἐνιαυτῶν*.

349. *ιεῖᾱς ὑπὸ τιμᾱς*, 'thanks to (or 'to the accompaniment of') this holy service'; cf. 333.

350 sqq. *σὺ δὲ . . μάκαρ*: Iacchus (one of the *μάκαρες θεοί*) is now in the hands of the bearers, and he is bidden to advance with the procession into the dancing space.

351. *ἀνθηρόν ἔλειον*: see Introd. p. xxxiii.

354—371. The anapaestic tetrameters, recited by the coryphaeus (who is probably the hierophant, but may be the κῆρυξ), are in humorous imitation of a κήρυγμα or πρόρρησις which was made before the mystic rites proper began. Before the Greater Mysteries a proclamation was made publicly in Athens itself in the Stoa Poikile by the Hierophant or Daduchus (although one would rather have expected it to be the κῆρυξ, and our authorities may be incorrect). But there is nothing to prevent another and final πρόρρησις on the actual field of the celebrations, and at Agrae, so easy of reach from Athens, this was probably part of the proceedings after Iacchus had been brought forth. We need not suppose that Aristoph. adheres strictly to the order of ritual, but he necessarily worked upon a general basis of similarity.

While in the mysteries those are bidden to retire who are uninitiated or impure or have committed certain specified sins, the Chorus here banishes those who are uninitiated or corrupt in literary judgment or who have committed political crimes. This affords an opportunity for a number of personal hits. The double reference to the mysteries on the one hand and the comedian's views on the other is well maintained by plays upon words.

354. εὐφημεῖν χρῆ: i.e. all present must *favere linguis*, whereas ἐξίστασθαι refers only to those hereafter mentioned.

ἐξίστασθαι κ.τ.λ. For the interdiction itself cf. Callim. *Hym. Apoll.* 2 ἐκάς ἐκάς ὅστις ἀλιτρός, Verg. *Aen.* 6. 258 *procul o procul este profani*. We should also compare for the literary application Hor. *Od.* 3. 1. 1 *Odi profanum (= ἀμύητον) vulgus et arceo*. | *Favete linguis: carmina non prius | audita Musarum sacerdos | virginibus puerisque canto*.

τοῖς ἡμετέροις χοροῖσιν. The words suit (1) the μύσται, (2) the comic choruses competing for the prize.

355. ἀπειρος . . καθαρεύει: an application of two clauses of the actual formula at the mysteries, viz. (Theo Smyrn. p. 22) ὅστις τὰς χεῖρας μὴ καθαρὸς and ὅστις φωνὴν ἀσύνετος.

τοιῶνδε λόγων: suiting (1) the mystic doctrines, (2) the 'fit and proper literature' of comedy.

γνώμη, 'judgment,' substituted for χεῖρας of the formula. The comedy must be judged with right taste and without bias. For the loc. or instrum. dat. in place of the accus. of respect cf. Xen. *Cyr.* 1. 3. 10 ταῖς γνώμας σφαλλομένους, Eur. *Bacch.* 683 σώμασιν παρειμέναι, Herond. 3. 32 δμμασιν κάμων.

356. γενναίων . . Μουσῶν: i.e. not the vulgar sort of

composition; 'literature fit for gentlemen.' Μουσῶν, of course, replaces the half-expected μυστῶν.

δρῖα . . εἶδεν: not=τὰ ιερὰ εἶδεν with allusion to the crowning revelation to a full ἐπόπτης, since not all μύσται were such. δρῖα are not the sacred things, but the sacred rites, though these also are *arcana*, and could only be seen or danced by some grade of μύσται. The accus. (cognate) can therefore be joined to χορεύειν ('celebrate in dance') as well as to δρᾶν (direct obj.). Cf. Eur. *Bacch.* 488 πᾶς ἀναχορεύει βαρβάρων τὰδ' δρῖα. Here δρῖα Μουσῶν εἶδεν='has been a spectator of drama'; ἐχόρευσεν='has actually taken part in a chorus.'

357. Κρατίνου τοῦ ταυροφάγου: a compliment, as the context should show. Aristophanes wishes to be judged by those who have been initiated into the revels of Cratinus, i.e. who know what good comedy is. Cratinus had probably been dead about sixteen years, and though Aristoph. satirises him when alive, in 424 B.C., as senile and a drunkard, such satire was in keeping with the custom of comedy, and is to be discounted by the fact that Cratinus was still neither too senile nor too sodden to defeat Aristoph. himself in 423 B.C. His excellence as a comedian is proved by his nine victories unanimously adjudged. His merit in the eyes of Aristoph. is that he typically represents the 'Old' comedy, with its fearless personal satire, which was supposed to be in the interests of society (παιδαγωγικὴν παρησίαν ἔχουσα Marc. Aurel. 11. 6). This privilege had been denied, restored, and threatened several times before 405 B.C. and was already on the decline, but our poet endeavours (as Cicero puts it *de Rep.* 4. 10) *ut quod vellet comoedia de quo vellet nominatim diceret*; cf. inf. 367–368. On the technical side also the work of Cratinus was of a high order, particularly in the choruses.

That he was a drunkard is a commonplace with his contemporaries, and was admitted by himself in his last play (Πυρρίνη); but this vice was (as often in modern times) treated rather as matter for jest than for scorn. Almost certainly along with the present compliment there goes an allusion to his tipsiness, since Κρατίνου βακχεία at once suggests Διονύσου βακχεία, and since the wine-god is himself called Ταυροφάγος (Soph. *fr. Tyro*). The term is borrowed from (1) the Orphic mysteries of the ὁμοφαγία (Harrison, *Proleg.* pp. 482 sqq.) at which a bull was slain and eaten in honour of Dionysus, (2) the offering of a bull to Dionysus by the Ephebi at the City Dionysia (Haigh, *Att. Theat.* p. 13). Dionysus was also ταυρόμορφος, ταυρόκερως (a bull-god), and the audience would readily take the equation

and realise that Cratinus was virtually being substituted for 'the wine-god.'

But *ταυροφάγος* has a further application to the winner in the dithyrambic contest, where the prize was a bull, which served as a feast. The lyrics of Cratinus were specially dithyrambic, although we have no knowledge as to his competing in dithyramb proper. But 'eater of bulls' may very well have become proverbial for 'prize-winner.' Add to this that the eater of a thing was supposed to be penetrated with the power or spirit of that thing; and hence probably the story of the athlete Milo, who 'ate a bull.' Thus Cratinus is full of bull-like courage in his comic attacks.

[We may sum up by saying that Κρατίνου τοῦ ταυροφάγου is substituted for Διονύσου τοῦ ταυροφάγου, the god of special mysteries, and that, as applied to Cratinus, the epithet implies (1) *wine-drinker*, (2) *winner of victories*, (3) *fiercely courageous*.]

γλώττης βακχεία: to be closely joined. His tongue was reckless, carried away with ardour and licence of Dionysiac possession. 'Those who have been initiated into the revels of Cratinus' tongue' = 'those who have learned to appreciate the free-speaking of the old school.'

βακχεῖ ἐτελέσθη: cognate accus.; cf. Plat. *Phaedr.* 249 ο τέλους αἰεὶ τελετὰς τελοῦμενος.

358. *ἔπεσιν*, 'verses,' not 'words,' is the sense of *ἔπη* in ordinary comic dialogue; but in anapaests, while the former is the surface sense, the latter is not excluded. 'Delighting in ribald words' has its reference to the mysteries; 'in blackguardly verses' to the drama. There is a hit at the competitors of Aristophanes (cf. 13 sqq.). τὸ βωμολόχον is that which 'plays to the gallery'; cf. *Nub.* 970 (in connexion with music).

τοῦτο ποιοῦσιν: *id agentibus*, sc. βωμολοχευομένοις, cf. 584 οἶδ' οἶδ' ὅτι θυμοί, καὶ δικαίως αὐτὸ δρᾶς and, more nearly, *Plut.* 522 ἔσται . . οὐδεὶς ἀνδραποδιστῆς | . . . τίς γὰρ πλουτῶν ἐθελήσει | κινδυνεύων περὶ τῆς ψυχῆς τῆς αὐτοῦ τοῦτο ποιῆσαι; See also 168 n.

359. *πολίταις*, 'where citizens are concerned.' The article would be more inclusive '(all) the citizens' (regarded as a *πόλις*).

360. *ἀνεγείρει*: sc. *στάσιν* (not *αὐτούς*). The reference is probably to Cleophon and his adherents.

361. *ἄρχων*, 'while holding (some) office.'

καταδωροδοκεῖται. The middle (or passive) also in Ar. *Pol.*

2. 9. 28 φαίνονται δὲ καὶ καταδωροδοκοῦμενοι καὶ καταχαριζόμενοι πολλὰ τῶν κοινῶν. The simple δωροδοκεῖν classically = 'receive bribes'; in later writers it = δέκασθαι or χρήμασι διαφθεῖρειν 'bribe' (Cobet, *Nov. Lect.* p. 502). The compound with κατα-expresses 'ruin (betray) a thing through bribe-taking' (cf. Lysias p. 178 ὅπῃ ταῦτα . . . κλέπτωσι καὶ καταδωροδοκῶσι). The use is well-known in καθιπποτροφεῖν τι and the like. In *Vesp.* 1035 τοιοῦτον ἰδὼν τέρας οὐ φησιν δέσας καταδωροδοκῆσαι, [ἀλλ' ὑπὲρ ὑμῶν ἔτι καὶ νυνὶ πολεμεῖ we should supply ὑμᾶς, 'to betray you for bribes.' If a person 'corrupts himself—gives himself away—by receiving bribes' he may be said καταδωροδοκεῖν ἑαυτὸν, or, as its equivalent, καταδωροδοκεῖσθαι.

362. ἡ προδίδωσιν φρούριον ἡ ναῦς: part of a public formula; cf. Lys. 31. 28 εἰ μὲν τις φρούριόν τι προῖδωκεν ἡ ναὺν ἡ στρατόπεδόν τι . . . ταῖς ἐσχάταις ἀν' ζημίαις ἐξημιούτο, Poll. 8. 52 ἐγίνοντο εἰσαγγελίαι κατὰ τῶν προδόντων φρούριον ἡ στρατιὰν ἡ ναῦς, Lycurg. c. *Leoc.* 155. 59.

τάπορρητα, 'contraband of war' (at the same time suggesting the secrets of the mysteries). Cf. *Eq.* 278 τουτοῖσι τὸν ἀνδρ' ἐγὼ ὑδεικνυμι καὶ φημ' ἐξάγειν | ταῖσι Πελοποννησίων τριήρεσι ζωμεύματα followed by ἐξάγων γε τάπορρηθ' (282). The forbidden exports were particularly materials for shipbuilding (e.g. ropes, sails, pitch), and corn. So Dem. *de F. Leg.* 433 ἔγραψεν, ἀν' τις ὡς Φίλιππον ὄπλα ἀγων ἀλφ' ἡ σκευὴ τριηρικὰ, θάνατον εἶναι τὴν ζημίαν.

363. ἐξ Αἰγίνης. Aegina was now part of the Athenian empire, the Aeginetans having been evicted at the beginning of the war and replaced by settlers from Athens (Thuc. 2. 27). Disloyal Athenians were able to make it a basis for communication with the Peloponnese, since it was τῇ Πελοποννήσῳ ἐπικειμένη (Thuc. *l.c.*). Epidaurus was the nearest opposite port.

Θωρυκίων ὢν, 'being a Thorycion,' i.e. 'as bad as Thorycion.' Cf. 541 and *fr.* 92 ὦ μαρὰ καὶ Φρυγῶνδα καὶ πονηρὰ σύ. Nothing further is known of the man.

εἰκοστολόγος. The εἰκοστή was a duty of five per cent on all goods carried by sea in the Athenian empire. It was imposed in 413 B.C. in place of the φόρος or direct quota-payment of the allies, and was collected in all their ports. Cf. Thuc. 7. 28 τὴν εἰκοστὴν ὑπὸ τοῦτον τὸν χρόνον τῶν κατὰ θάλασσαν ἀντὶ τοῦ φόρου τοῖς ὑπηκόοις ἐπέθεσαν, πλείω νομίσαντες ἀν' σφίσι χρήματα οὕτω προσιέναι.

364. ἀσκάματα: leather pads for the oars in the rowlocks. *Etym. Mag.* 155. 17 says τὰ δέρματα τὰ ἐπιρραπτόμενα ταῖς

κώπαις διὰ τὸ μὴ εἰσφρεῖν τὸ θαλάσσιον ὕδωρ, i.e. 'leather bags fitting over the oar at the oar-ports, to prevent the wash of the sea from entering' (*Dict. Ant.* ii. p. 223). Cf. *Ach.* 97 ἄσκωμ' ἔχεις που περὶ τὸν ὀφθαλμὸν κάτω (after ναύφαρκτον βλέπεις), i.e. 'a pad' or 'bagginess.'

365. **χρήματα . . . πείθει.** Such assistance to the enemy had come from Persia (*Xen. Hell.* 2. 1. 11), but there can hardly be an attack here upon Alcibiades (cf. 1432). The 'persuasion' on the part of Alc., when he was estranged from Athens, had been exerted seven years earlier than this play, and the position had entirely changed.

366. **τῶν Ἑκαταίων.** Ἑκαταῖα are either (1) Ἑκάτης δειῖνα, messes of poor food or even offal put out at the cross-roads (ἐν τριόδῳ) on the last of the month as a purificatory ceremony. These might be eaten by dogs or by the miserably poor. (2) Ἑκάτης ἀγάλματα, statues or emblems of Hecate προφυλαῖα (or προθυραῖα). (3) Ἑκάτης ἱερά, little shrines of Hecate placed ἐν τριόδῳ. In the last sense most editors prefer the spelling Ἑκατεῖα (cf. Θησεῖον, Ἡρακλεῖον, Μουσεῖον, Ὀλυμπιεῖον) and this is highly probable. [There is, however, nothing to prove that Ἑκαταίων is an impossible form in the same meaning, since the suffix was originally -ιον simply, and only spread as -εῖον through analogy with, e.g., Ἡρακλε(Feσ)-ιον, Θησε(F)-ιον.] But here it is not safe to make the alteration, since we do not know whether it was δειῖνα, ἀγάλματα or ἱερά which were defiled. *Av.* 1054 (στήλης) suggests that it was one of the street emblems.

The defiler referred to is said by scholiasts to have been Cinesias, and, though this may be a guess, it is supported by a passage in *Eccl.* 330. Moreover Cinesias was a κυκλιοδιδάσκαλος, composer (and teacher to the chorus) of dithyrambs, and a contemptible person (cf. 153), of whom Lysias (ap. *Ath.* 551 f) states that he was ἀσεβέστατος ἀπάντων ἀνθρώπων, and that he did things ἀ τοῖς ἄλλοις αἰσχρόν ἐστι καὶ λέγειν.

κυκλίσουσιν χοροῖσιν ὑπάδων, 'leading the music of dithyrambic choruses,' is not merely a periphrasis for 'being a dithyrambic poet,' but implies that such a person should be the last to commit this profane outrage.

The κύκλιος χορὸς of fifty danced and sang round the altar of Dionysus, and is thus distinguished in name from other choruses, which were rectangular (τετράγωνοι). Five (tribal) choruses were composed of men and five of boys, and the offence is somewhat emphasised by the latter consideration. The contests of such χοροὶ took place in the theatre at the Dionysia.

ὑπάδων, lit. 'leading with singing' (or the flute)=*voce* (or

tibia) *praeire*. ὑπο- of accompaniment strictly expresses the guidance or impulse under which a thing is done: cf. 874, Callim. *H. Dian.* 241 sqq. (after κύκλῳ | στησάμεναι χορὸν εὐρύν). ὑπήεισαν δὲ λίγειαί | λεπταλέον σύριγγες. The same sense appears in ὑπαυλεῖν, ὑπειπεῖν (*fr.* 479 ἐγὼ δ' ὑπερῶ τὸν ὄρκον = *verba praeibo*). On the other hand προσάδειν is said of the chorus (Plat. *Legg.* 670 B).

It was theoretically the business of the κυκλιοδιδάσκαλος to train his own chorus, but he might employ a ὑποδιδάσκαλος, and it is enough to suppose that the composer here chants his words and tune in general guidance.

367. τοὺς μισθοὺς κ.τ.λ. The schol. on *Eccl.* 102 states that Agyrrhius 'cut down the payment made to poets,' i.e. managed to reduce the payments made to the selected writers for the dramatic and lyric competitions. The schol. on the present place blames Archinus ('and perhaps Agyrrhius'). All the competitors were paid, but on a scale proportioned to their place in the result.

ρήτωρ ὢν εἴτ' : εἴτα (practically = *δμως*) implies that, if any one had a right to reduce the scale, it certainly was not for a ρήτωρ to do it. Cf. 205, *Ach.* 496 μὴ μοι φθονήσῃτ' . . | εἰ πτωχὸς ὢν ἔπειτ' ἐν Ἀθηναίοις λέγειν | μέλλω. The offender was a 'professional talker,' and a poet was better than a 'talker.' Moreover a ρήτωρ is a public man and must put up with the consequences. The ρήτορες (= οἱ δῆμῳ συμβουλευόντες καὶ ἐν τῷ δῆμῳ ἀγορεύοντες Suid.) theoretically enjoyed no credit, but in practice were powerful.

368. κωμωδηθεῖς, 'because satirised in comedy.'

ἐν ταῖς πατρίοις . . Διονύσου: these words contain the excuse for any freedom taken with Archinus or Agyrrhius. No man ought to bear malice when the poets are simply following the old-established practice (πατρίοις) on a privileged occasion; cf. 357 n. Aristoph. chooses the word τελεταῖς, not merely instead of ἐορτῇ as applicable to the mysteries, but in emphasis of the excuse. 'Initiation' involves more or less unpleasant probation, and the ρήτωρ was only 'going through the mill.'

369. τοῦτοις πρωῒδω: an excellent correction of Blaydes (see crit. n.). Apart from the metre, τοῦτοις ἀπανδῶ . . ἐξίστασθαι is very improbable Greek for ἀπανδῶ μὴ παρῆναι or αὐδῶ ἐξίστασθαι. This difficulty could be partially got over by punctuating at the end of the line and treating ἐξίστασθαι as imperat. (cf. *Ach.* 1001 ἀκούετε λεψὶ κατὰ τὰ πάτρια τοὺς χόας | πίνειν). [The change to the imperat. ἀνεγείρετε would be no embarrassment, since that word is addressed directly to other

persons (with *ύμεῖς*), while *ἐξίστασθαι* is general and formal.] Nevertheless even with such punctuation *ἀπαυδῶ* would still be unnatural. The correction (1) explains the corruption, the crasis for *προ-αυδῶ* being rare and apparently restricted to this word, in which it occurs *Av.* 556 *ιερόν πόλεμον πρωῡδᾶν αὐτῷ*, (2) suits the notion of a *πρόρρησις*, as in *προλέγω*, *προφωνῶ*, (3) restores a normal construction.

καῦθις τὸ τρίτον μάλα. Join *καῦθις . . μάλα.* Cf. *Aesch. Cho.* 875 *οἰμοὶ μάλ' αἰθις ἐν τρίτοις προσφθέγμασιν.* In phrases of repetition this use of *μάλα* is habitual, cf. *Aesch. Cho.* 649, *Ag.* 1344, *Eur. Phoen.* 1067, etc.

370. *μύσταισι*: adj. = *μυστικοῖς*. Cf. *Anth. Pal.* 7. 219 *μύστης λύχνος*, *Eur. Ion* 1373 *οἰκέτην βίον*, *Xen. An.* 6. 5. 9 *λόχοι φύλακες*. [Not 'our rites,' but any such.]

371. *καὶ παννυχῖας*: sc. *ἀγειν* (or *ποιεῖσθαι*) *ἀρχεσθε* to be gathered by a sufficiently easy zeugma from *ἀνεγείρετε*.

τὰς ἡμετέρας αἰ κ.τ.λ.: words of defence or excuse (cf. 327, 335).

372 sqq. Commentators do not appear to have realised the difficulty of relating the present situation to that which has preceded. At v. 324 the *mystae* call upon *Iacchus* to come forth from his shrine; at v. 340 he is borne forth; at v. 350 he is bidden to lead the procession (i.e. the dances) into the flowery level (i.e. the orchestra); at v. 352 the *coryphaeus* makes the *πρόρρησις* before the dance begins. But immediately after commanding the *mystae* to 'raise the song etc.' we here find every one (*πᾶς*) '*now*' (*νῦν*) bidden to move to the 'flowery recesses of the meadows.' We might take this to be a repetition of the command in v. 350; but now—if we seek a natural interpretation of words—it is daytime (376, 387, 455). The *Mystae* have taken their *δριστον* and go into the meads to sport and dance 'all day.' What too is the meaning of 'summoning hither *Iacchus*' (395), when he has already been summoned and has come (340)?

Unless we are to suppose (as we need not) that the two editions of the *Frogs* have been confused (*Introd.* p. xxvi), it is necessary that we should here assume a change of time. *After the proclamation of v. 371 the chorus perform their dance, representing the παννυχίς, and this fills the night.* We are thus brought to the next day; an interval is supposed to have elapsed for rest and the *δριστον*: and the celebrations are now continued in special honour of *Kore* (379), next of *Demeter* (383), including *Iacchus* (396), who has been again lodged (after the *παννυχίς* and during the interval) in his shrine by

the meadow. The assumption of a lapse of time has often to be made, and the *Frogs*, with its frequent changes of scene, especially demands this liberty.

372. **χώρει κ.τ.λ.** The metre, which is that of a slow and steady march and consists of anapaests entirely spondaic, was affected by the Spartans in their *ἐμβατήρια* (cf. *ἔμβα* 377). *ἀνδρείως* is playfully borrowed from the marching song of war-time: 'march like a man—to the flowery bays.'

373. **ἐς τοὺς εὐανθεῖς κόλπους λειμώνων.** The absence of art. from *λειμώνων* is due to the close connexion of *κόλπους-λειμώνων* into one notion, the gen. being practically an adjective. In such cases the gen. may come between art. and noun, as in Soph. *Aj.* 664 *ἡ βροτῶν παροιμία*, or after the noun, as Eur. *Bacch.* 29 *τὴν ἀμαρτίαν λέχους*, *El.* 368 *αἱ φύσεις βροτῶν*. [Where there is already a qualification of the noun (as *εὐανθεῖς* here) the other attributive word (here a gen.) may naturally be expected to follow rather than precede.]

374. **ἐγκρούων**: cf. *ἐγκατακρούων* 330 n.

375 sq. **ἐπισκώπτων κ.τ.λ.**: with reference to the *σκώμματα* and *γεφυρισμός* at the mysteries. At the same time the chorus is pleading its right of mockery in the theatre. See Lucian *Prom.* 6 *ἡ δὲ (κωμῳδία) παραδοῦσα τῷ Διονύσῳ ἐαυτὴν θεάτρῳ ὠμλεῖ καὶ ξυνέπαιζε καὶ ἐγελωτοποιεῖ καὶ ἐπέσκωπτε*, and (later) *ἐπισκώπτειν καὶ τὴν Διονυσιακὴν ἐλευθερίαν καταχεῖν (τινος)*.

377. **ἡρίσθηται δ' ἔφαρκόντως**: cf. Nicostr. ap. Ath. 693 b *ικανῶς κεχόρτασμαι γάρ*. On the one side it means that the mystic fast has been broken, on the other it introduces a favourite jest. The meals of the Chorus were supplied by the *χορηγός*, and the appetite of the *χορευταί* was proverbial (Haigh, *Att. Theat.* p. 80, where the pertinent authorities are cited). Comedies were performed after the *ἀριστον* and the Chorus admits that it 'has had not a bad meal.' Cf. 403 sqq. for a similar reference to their clothing as supplied by the *χορηγός*. That the comedians could jest at their own choruses appears from Suidas (in voc. *φανυγίνδην*) *σκώπτοντες τὴν γαστριμαργίαν τῶν χορευτῶν Ἀττικοὶ οὕτω λέγουσι*. [The mistake of supposing that the proceedings are still those of night has caused doubts and alterations of the text.]

378. **ἀρεῖς**, 'uplift (in song),' 'extol' (*tollere*). Usually a predic. adj. is joined to the verb, e.g. *μέγαν, ὑψηλὸν αἶρειν τινά*: here the following words give the definition. Cf. Aesch. *Pers.* 549 *κἀγὼ δὲ μόνον τῶν οἰχομένων | αἶρω δοκίμως πολυπενθῆ*.

379. **τὴν Σώταραν**: i.e. *Φερρέφατταν* (the name specially

borne by Kore at Agrae). That Persephone is meant is clear from the following mention of Demeter and Iacchus, and that she bore the title Σώτειρα appears from Paus. 3. 13. 2 ναὸς Κόρης Σωτείρας (in Laconia), 8. 31. 1 (Arcadia), and from coins of Cyzicus. Cf. Aristot. *Rhet.* 3. 18. 1 τῆς τελετῆς τῶν τῆς Σωτείρας ἱερῶν.

γενναίως, in 'first-rate' style : cf. 97 n.

381. σῶζ' εἶναι, 'acts as Σώτειρα.' This is better than σώσειν ; she says 'I am your preserver for ever.'

Θωρυκίων : cf. 363.

382 sq. These two anapaestic tetrameters are spoken (or chanted) by the coryphaeus. The next service is due to Demeter, and the metre is of quite another kind (ἐτέρα ἰδέα) to that of the lines referring to Persephone. The construction is ἐτέραν ὕμνων ἰδεῖν κελადεῖτε, ἐπικοσμοῦντες τὴν κ. β., cf. Pind. *N.* 4. 26 ὕμνον κελάδῃσε καλλίνικον. The fem. form θεάν is not part of the language of sheer comedy, but belongs to the higher style admitted outside the trimeter ; yet to Persephone at least this form seems to have been peculiarly applied (Meisterhans, *Att. Insch.* § 47 a 4).

The words Δήμητρα θεάν, which are not strictly necessary, lend more solemnity and recognition of greatness : 'the fruit-bringing Queen, Demeter, goddess . . '

384. ἄγνων : with the same insistence as in 327 n.

387. καὶ μ' ἀσφαλῶς κ.τ.λ. This use of accus. and infin. belongs to the language of prayer, and depends on the thought δὸς or εἴχομαι unexpressed (Kühner-Gerth ii. p. 22). Cf. 887, 892, Aesch. *S.c.T.* 239 θεοὶ πολῖται, μή με δουλείας τυχεῖν, *Ach.* 247 ὦ Διόνυσε δέσποτα, | κεχαρισμένως σοι τήνδε τὴν πομπὴν ἐμέ | πέμψαντα καὶ θύσαντα μετὰ τῶν οἰκετῶν | ἀγαγεῖν τυχηρῶς τὰ κατ' ἀγροῦς Διονύσια.

Speaking as μύσται they mean 'may I sport and dance without offence towards the goddess and her ritual' ; as χορευταὶ of the comedian, 'may I jest without offence (in the eyes of the audience) or danger (from individuals), and dance so as to win the prize.' [An allusion to safety from the Lacedaemonians is also very probable. The position was critical : see *Introd.* p. xxiii.]

πανήμερον : through the day's ceremonies (1) of the mysteries, (2) of the dramatic performance.

389. πολλὰ μὲν γέλοια κ.τ.λ. : the maxim of the comedian, who claims a serious purpose. Cf. Plut. *Mor.* 68 B ἐπεὶ καὶ τοῖς κωμικοῖς πολλὰ πρὸς τὸ θέατρον αὐστηρὰ καὶ πολιτικὰ ἐπεποιήτο.

392. **παίσαντα . . νικήσαντα ταινιοῦσθαι**, '(grant that after jesting . . I may gain the victory and be honoured with the fillet.' For the combination of participles cf. Aesch. *S. c. T.* 3 *οἶακα νωμῶν βλέφαρα μὴ κοιμῶν ὕπνῳ*, Plat. *Rep.* 366 A *λίσσόμενοι ὑπερβαίνοντες καὶ ἀμαρτάνοντες πείθοντες αὐτοὺς ἀξήμιοι ἀπαλλάξομεν*, i.e. *πείθοντες αὐτοὺς λίσσόμενοι* (= τῷ λίσσεσθαι) *ὑπερβαίνοντες* (= ὅποτεν ὑπερβαίνωμεν).

393. **ταινιοῦσθαι**. The *ταινία* was a band or ribbon bound round the head of the victor, while the ends floated behind like streamers. In art it figures at full length in the hands of Nike. [Though this proceeding relates to the chorus in the theatre, there is at least a probability that even in the *σκώμματα* and *παίγματα* of the mysteries there was some recognition of pre-eminence.]

395. **ῥαῖον**: cf. Catull. 64. 251 *florens . . Iacchus*, Ov. *Met.* 4. 17 (of Bacchus = Iacchus) *tu puer aeternus, tu formosissimus*.

396. **τὸν ξυνέμπορον**: i.e. who is (always) the (recognised) companion, etc.

397. **μέλος ἑορτῆς ἡδιστον εὐρών**, 'discoverer of the sweetest festal tune' (not = τῇσδε τῆς ἑορτῆς, for which at least the article would be required). The tune which Iacchus invented (viz. the Iacchus-song) is called the most grateful or welcome tune known at any festival.

400. **πρὸς τὴν θεὸν**: Persephone, to whose shrine they are proceeding.

401. **ἄνευ πόνου κ.τ.λ.** Iacchus is but a babe, and the journey is, therefore, relatively *πολλή*. Nevertheless he is a god, and the gods know no *πόνος*: cf. Hes. *Op.* 112, Eur. *Phoen.* 689 *πάντα δ' εὐπετῇ θεοῖς*, Lucr. 5. 1182 *nullum capere ipsos inde laborem*. [Probably the expression was actually used each year when the start was made from the Iaccheum, whether to Eleusis or to Agrae.]

404. **κατεσχίσσω μὲν . .**, 'didst cause to be slit up.' There can hardly be a reference to the *σχιστὸς χιτῶν* or the shoes called *σχιστάι*, since these were neither ridiculous nor necessarily cheap. The allusion is rather to the old clothes which were worn (1) at mysteries (as was natural in view of the *παίγματα* and the night-revels), (2) frequently in the comic chorus. In the latter τὸ γέλοιον was of course consulted, but an economical *χορηγός* took advantage of that requirement, when he could, to supply his Chorus with hired dresses which had seen much service (Haigh, *Att. Theat.* p. 83). The chorus here hits

satirically at this practice. Iacchus 'had our clothes slit up to create laughter—not to mention economy!' *σανδαλίσκον* ('bit of a sandal') and *ράκος* ('rag') are humorous disparagement; these things do not deserve the name of 'shoes' and 'clothes.'

κατασχίσω μὲν . . . κᾶξήυρες. If this reading is correct we have an instance of *μὲν* answered irregularly by *καί* (Kühner-Gerth ii. p. 271, who quote e.g. Hom. *Il.* 9. 53, *Od.* 9. 49, Xen. *Cyr.* 1. 4. 3). But one best ms. has *κατασχίσω μὲν . . . ἔξηυρες* and Kock's *κατασχισάμενος . . . ἔξηυρες* is highly probable.

407. *ἄζημίους*, 'without loss' (through expense in things spoilt, but with the further suggestion of dramatic impunity in the matter of persons or things mocked).

414. *ἐγὼ δ' αἶ πάς κ.τ.λ.* The speaker, attracted by the last words, exclaims 'I'm in a general way rather given to escorting (taking up *συνακολουθεῖ*), and I should like to dance, playing the while.' For the expression cf. Eur. *Hipp.* 666 *αἶ γὰρ οὖν πῶς εἰσι κάκειναι καλά*. The sense of *πάς*, though it qualifies *αἶ*, is felt with the adj. also. With another order *Plut.* 246 *ἐγὼ δὲ τούτου τοῦ τρόπου πῶς εἰμ' αἶ*.

But who is the speaker? Some mss. give the words to Xanthias; editors commonly assign them to Dionysus, but some to prominent persons in the Chorus (which appears less natural). A sufficiently humorous situation is created if, when the attractions of the procession become manifest, the travellers are eager to take part. The lines being attributed as in the text, we may assume either (1) that Di. and Xa. speak them aside, or (2) that they advance and speak so that the *μύσται* can hear. In the latter case we may take this as a suggestion of the *γεφυρισμός* proper, in which the spectators bandied jests with the procession. The next words of the Chorus would then be addressed to the two travellers, and both *δῆτα* and *κοινή* would lose nothing in appropriateness, while *οὖν* (422) would perhaps gain. Perhaps it is best to suppose that the two come forward with a display of lively eagerness.

[The mss. have *μετ' αὐτῆς* at the end of v. 414. For metrical reasons either these words must be omitted or their equivalent in scansion must be added to the next line so as to create a couplet of iambic tetrameters. The addition might take the shape of *κᾶγωγε* <*βούλομαι*> *πρός* or *κᾶγωγε* *πρός*, <*σάφ' ἴσθι*>. But it is not easy to see why the loss should occur, whereas the addition of both *εἰμι* and *αὐτῆς* (adscript) might be foreseen if the original were the trimeters ΔΙ. *ἐγὼ δ' αἶ πάς*

φιλακόλουθος, καὶ μετὰ (adv. cf. *avec*) | παίζων χορεύειν βούλομαι.
[ΞΑ. κάγωγε πρὸς.]

416. βούλεσθε δῆτα . . . : spoken by the coryphaeus, 'pray, would you like . . . ?' cf. *Av.* 1689 βούλεσθε δῆτ' ἐγὼ τέως | ὅπτῳ τὰ κρέα ταυτὶ μένων; If addressed to his fellow choreutae, κοινῇ = 'all together,' i.e. not jesting at one another but all alike turning on Archedemus (cf. *Lys.* 1042). If to Di. and Xa. after their desire to 'join in,' it = 'Would you then like to join us in . . . ?' [The γεφυρισμός (cf. τὰ ἐξ ἀμάξης and the στήμια of the Thesmophoria) was a free use of rough banter, chiefly at the Cephissus bridge as the procession passed to Eleusis (Strab. 9. 400 and see Sikes-Allen on *Hom. Hym.* 2. 195), but of course employed in similar cases and other festivals at other bridges (e.g. over the Ilïssus), and thence generically. A bridge was a convenient standing-place, since everyone must pass. γεφυρίζειν thence becomes = σκωπτικῶς ὑβρίζειν.]

417. Ἀρχέδημον : mentioned by Xenophon (*Hell.* 1. 7. 2) as ὁ τοῦ δήμου προεστηκώς καὶ τῆς διωβελίας ἐπιμελόμενος at the time of the battle of Arginusae, by Lysias (14. 25) as γλάμων (inf. 588) and an embezzler of public money when Alcibiades was a youth, and by Aeschines (*de F. Leg.* 76) as a corrupter of the people by largesses. As the accuser of Erasimides (inf. 1195) he was naturally suffering much odium at the date of the *Frogs*.

418. ἐπτέτης ὧν οὐκ ἔφυσε φράτερας. The last word is a punning παρὰ προσδοκίαν pronounced with a drawl, as if it were to be φραστήρας (sc. ὀδόντας). These were the second teeth, which came at seven years of age; cf. Solon, *Eleg.* 25. 1 παῖς μὲν ἀνηβος ἐὼν ἐτι νήπιος ἔρκος ὀδόντων | φύσας ἐκβάλλει πρῶτον ἐν ἑπτ' ἔτεσιν. So wisdom-teeth are called σωφρονιστῆρες or κρανητῆρες. For 'had not grown (his) second teeth' the comedian substitutes 'had not grown (his) clansmen,' i.e. he was no legitimate Athenian. [Such charges were very common; cf. 679 n.] A similar expression occurs in *Av.* 764 εἰ δὲ δοῦλός ἐστι καὶ Κάρ ὥσπερ Ἐξηγεστίδης, | φυσάτω πάππους παρ' ἡμῖν καὶ φανούνηται φράτερες. Every true-born citizen was registered in early childhood in the φρατερικὸν γραμματεῖον of a φρατρία, i.e. in a division of a tribe which claimed a common descent and a share in a peculiar worship of special clan-divinities. A citizen by adoption of the people (δημοποίητος), but originally a foreigner or a slave, had not passed through this enrolment, but, upon his adoption, he was admitted to a φρατρία with a limited recognition (*Dict. Ant.* i. p. 905).

[The spelling varies between φράτερας and φράτορας. Here the mss. give the latter, as in *Eq.* 255. The grammarians,

however (e.g. Steph. Byz.), tell us that *φράτηρ* is the Attic form, and this answers to *frater* and to e.g. *πατήρ, μήτηρ, θυγάτηρ*. Attic inscriptions always show *-τηρ* (Meisterhans², p. 103).]

420. *ἐν τοῖς ἄνω νεκροῖσι*: (1) by a surprise for *ζῶσι*, implying that the Athenians are stupid enough to be dead. Aristoph. elsewhere calls them *πρόβατα*, and *νεκροί* were more helpless still; cf. Sen. *Ep.* 60 *quosdam ne animalium quidem sed mortuorum loco numeremus* (quoted by Blaydes); (2) there may also be a reference to the famous lines of Euripides *τίς οἶδεν εἰ τὸ ζῆν μὲν ἐστὶ κατθανεῖν, | τὸ κατθανεῖν δὲ ζῆν κάτω νομίζεται*; (3) meanwhile *ἄνω* perhaps alludes to the Pnyx and its stupid deliberations (cf. *ἄνω καθῆσθαι*). It is quite in keeping with the condensing genius of Aristoph. to suggest all these notions at once. [A reference to 'making political capital out of the dead at Arginusae' is not likely.]

421. *τὰ πρῶτα*: cf. Hdt. 9. 87 *Λάμπων . . Αἰγινήτων τὰ πρῶτα*, Eur. *Med.* 912 *Κορινθίας τὰ πρῶτα*, Lucr. 1. 87 *ductores Danaum delecti, prima virorum*.

ἐκεῖ, 'on earth' (reversing the usual sense).

μοχθηρίας: instead of an expected *δημαγωγίας* or *πολιτείας* (schol.); more antithetical, perhaps, *σοφίας* or *ἀρετῆς*.

431. *ἔχου' ἂν οὖν κ.τ.λ.*: *οὖν* is somewhat difficult if Dionysus has not already addressed the *mystae*. Possibly, however, it may be a conversational idiom, 'Well now (when you have said your say), could you tell us . . '

432. *ὅπου 'νθάδ'*, 'where hereabouts': cf. Soph. *Phil.* 16 *σκοπεῖν θ' ὅπου 'στ' ἐνταῦθα δίστομος πέτρα | τοιαῶν*.

433. *ξένω γάρ κ.τ.λ.*: a line of tragic rhythm and delivered in appropriate tone. This and line 436 are perhaps taken directly from some tragedy, the latter being quoted again in *Plut.* 962.

435. *μηδ' αὐθις ἐπανέρη*: because there is no need.

437. *αἰροί' ἂν*: sc. *τὰ στρώματα*; cf. 502.

438 sq. *τί ἦν*: 39 n. *ἀλλ' ἦ*: 227.

Διὸς Κόρινθος: a proverb (cf. *Eccl.* 828, *Pind. N.* 7. 104) for nauseating repetition. Xanthias is tired of hearing nothing but *αἰροί' ἂν*. The origin of the expression is thus explained: A Corinthian envoy, calling upon the Megarians for certain claims, kept repeating that *ὁ Διὸς Κόρινθος* (legendary founder of Corinth) would have reason to be vexed if the claims were not met. Weary of the threat the Megarians shouted *παῖε παῖε τὸν Διὸς Κόρινθον*, and expelled him with blows,

But Xa. is also punning upon the insect (κόρις) which was the plague of Greek bedding. These are humorously called 'Corinthians' in *Nub.* 709 ἐκ τοῦ σκιμποδος | δάκνουσι μ' ἐξέρποντες οἱ Κορίνθιοι. [That στρώματα were especially manufactured at Corinth appears irrelevant].

440 sqq. χωρεῖτε νῦν . . We have reached a new stage in the proceedings. The κύκλος is the sacred enclosure (περίβολος), within which was the ἄλσος or 'lawn,' θεά being Persephone. The priest himself chooses the better part (444 sq.).

445. παννυχίζουσιν θεῷ: the dat. of the recipient of honour. Cf. *Lys.* 1277 ὀρχησάμενοι θεοῖσιν, *Nub.* 271 ἱερὸν χορὸν ἴστατε Νύμφαις, Xen. *Hell.* 4. 3. 21 στεφανοῦσθαι τῷ θεῷ. The order is οἷσων φέγγος οὐ π. θ. They are not actually now at the παννυχίς, but he will go with them to the usual place and will carry a torch when they revel this evening. Neil (*Eq.* 1319) shows that φέγγος is particularly used of mystic lights.

448. πολυρρόδους. There were several species of wild rose in Greece as well as the cultivated rose; but the word is apparently used in a wider sense than with us. In any case the ῥόδον is the typical flower (τιθήνημ' ἔαρος ἐκπρεπέστατον Chaeremon, *fr.* 13). To the happy meadows of the μύσται (and presumably of Agraë) the expression is appropriate (cp. Prop. 4. 7. 60 mulcet ubi *Elysias aura beata rosas*).

450. τὸν ἡμέτερον . . ξυνάγουσιν, 'sporting in our (own special) manner, the manner of loveliest dance, which (our) happy fortunes bring together,' i.e. we are blest by the dispensation of fate, which permits us to join together (here) in our dance, the finest of all dances that are. While the other departed dwell in gloom, the initiated are uniquely happy, in that they are able to meet thus in a region of special light.

ξυνάγουσιν = ξυνάγειν ἡμᾶς ποιοῦσιν (or ἐῶσιν) and δαίβια μοῖραι are virtually personified (as if = δαίβοδότεραι Μοῖραι). Cf. *Av.* 1731 Ἥρα ποτ' Ὀλυμπία | . . ἀρχοντα . . μέγαν | Μοῖραι ξυνεκρόμσαν. There is a slight laxity in δν, which implies a previous χοροῦ in place of καλλιχορώτατον.

There is meanwhile an allusion to the present Chorus, which has a peculiar and excellent manner of dance and wit, happily put together and deserving of the prize.

454. μόνοις γὰρ ἡμῖν . . : cf. 156 n., *Soph. fr.* 753 τρισόλβιοι | κείνοι βροτῶν, οἱ ταῦτα δερχθέντες τέλη | μόλωσ' ἐς Ἄιδου· τοῖσδε γὰρ μόνοις ἐκεῖ | ἤν' ἐστι, τοῖς δ' ἄλλοις πάντ' ἐκεῖ κακά.

457. διήγομεν: viz. when on earth.

458. περὶ τοὺς ξένους καὶ τοὺς ἰδιώτας : (1) the formulae of the mysteries in all probability insisted on εὐσέβεια towards ξένοι and (e.g.) the helpless ; (2) the Choruses in Aristophanic comedy do not attack ξένοι and 'private citizens' ; they confine themselves to legitimate satire of public characters. Other comedians, it is hinted, may be less scrupulous. As usual, an expression appropriate to the μύσται is deftly applied to the play, with a παρὰ προσδοκίαν in ἰδιώτας. [That ἰδιώτας should = πολίτας in opposition to ξένους is impossible. Nor can there be any natural reference to the Spartan ξενηλασία.]

460. The scene has changed only to the extent that the door (cf. 436) now appears, and the travellers approach it. The chorus is still close by (see 532).

462. οὐ μὴ διατρίψεις, ἀλλὰ κ.τ.λ. : see 202 n.

γέυσει = πειράσει, a humorous application of the verb, which is, however, frequent enough as a metaphor with words like πόνου, κινδύνου, or of blessings (ἐλευθερίας, etc.). Nearest to the present place is Soph. *Ant.* 1005 εὐθὺς δὲ δείσας ἐμπύρων ἐγεύομην.

463. τὸ σχῆμα καὶ τὸ λῆμα, 'look and pluck.' λῆμα is not a word of common life or prose. Here its use is determined by the jingle (which assists the sarcasm) ; cf. *Ach.* 269 μαχῶν καὶ λαμάχων, and (more seriously) Plat. *Menex.* 238 βόπλων κτήσιν τε καὶ χρήσιν.

464. παῖ παῖ : see 37.

Aeacus is represented as the (slave) doorkeeper ; cf. Luc. *Dial. Mort.* 20. 1 οἶδα σέ, ὅτι πυλωρεῖς (Menippus to Aeacus, who is acting as his περιηγητής in Hades). In works of art he was depicted as carrying the keys. [The usual account, however, makes him one of the three judges in Hades, his special province (according to Plato) being to deal with Europeans.] His manners are typical of the θυρωρός (39 n.), although here his anger has its excuse.

Ηρακλῆς ὁ καρτερός : said with an air and an attitude. καρτερός is itself a word of the higher style.

465-479. The whole of this speech is more or less a travesty of some tragic passage. The scholia tell us vaguely that the original was in the *Theseus* of Euripides ; others suspect it to have been in the *Peirithous* (or rather *Perithous*), in which Theseus is engaged, but which is quite a different play. We know hardly anything of the *Theseus*, except that it was concerned with the Minotaur expedition, whereas the *Perithous* deals with the expedition of Perithous and Theseus to Hades,

and includes the descent of Herakles to fetch Cerberus. [The play was sometimes attributed to Critias.] In antiquity dramas are not rarely cited under wrong or alternative names, and the probabilities are evidently in favour of the *Perithous*.

465 sq. ὦ βδελυρὲ κ.τ.λ. = 'You shameless, impudent, audacious creature; | You wretch, you utter wretch, you prince of wretches.' All the words (including βδελυρὲ; cf. *Ach.* 289, *Theoph. Char.* 11, *Plat. Rep.* 338 D) express shamelessness. The accumulation of abuse is paralleled in *Pac.* 182; cf. *fr.* 92. Similarly Hamlet says, 'O villain, villain; smiling, damned villain!' A final σὺ is part of the phrase in such cases. [See *Intro.* p. lv.]

467. τὸν κύν' ἡμῶν: as Aeacus is the θυρωρός, so Cerberus is the house-dog, which was under the care of the porter and was kept in the πρόθυρον or in the porter's lodge; cf. *Eq.* 1025 and *Theoc.* 15. 43 τὰν κύν' ἔσω κάλεσον, τὰν αὐλείαν ἀπόκληξον.

ἐξέλασας: from his post.

468. ἀπῆξας . . λαβὼν: the tautology of grievance, the metre also being tragic in its indignation.

469. ἐγὼ: hence the special vexation, 'I was responsible for him.'

ἔχει μέσος: a frequent metaphor from wrestling; cf. *Nub.* 1047 εὐθὺς γὰρ σ' ἔχω μέσον | λαβὼν ἀφυκτον ('I have you on the hip').

470. τοῖα κ.τ.λ.: τοῖα (for τοιαύτη) shows that tragic diction is beginning.

Στυγὸς . . πέτρα: the real Styx (of which a copy was transferred by the imagination to Hades) was a lonely and gloomy waterfall in N. Arcadia, near Nonacris. The precipice of the Aroanian mountains from which it fell is the sheerest and highest in Greece, and is extremely forbidding. The water itself was (and still is) considered to be deadly, whence a modern name Μαυρανέρια, 'Black Waters.' The notion in μελανοκάρδιος is that of a thing black and hard to the core. The blackness is that of iron (*Hes. Op.* 151 μέλας δ' οὐκ ἔσκε σιδηρός), the unbending; cf. *Pind. fr.* 88 δὲ μὴ πόθψ κυμαίνεται, ἐξ ἀδάμαντος | ἢ σιδάρου κεχάλκευται μέλαιναν καρδίαν.

472. περίδρομοι κύνες: the Furies, who are 'dogging' or 'hunting' fiends; cf. *Aesch. Cho.* 923, *Eum.* 246, *Soph. El.* 1387 μετὰδρομοι κακῶν πανουργημάτων | ἀφυκτοὶ κύνες. [But there is also an allusion (cf. 477) to γυναῖκες περίδρομοι (*Theogn.* 581), 'wantons,' who are κύνες as being shameless, and Κωκυτοῦ κύνες as being ruinous.]

473. *Ἐχίδνα*: the monster of Hesiod, *Theog.* 298 *ἡμῶν μὲν νόμφην ἐλικώπιδα καλλιπάρηον, | ἡμῶν δ' αὖτε πέλωρον ὄφιν δεινὸν τε μέγαν τε.* There is no record that she was hundred-headed (an epithet of Typhon), but poets were free in such inventions. [In Eur. *H. F.* 883, where Γοργῶν Λύσσα employs *ἐκατογκέφαλα ὀφείων λαχήματα*, the notion is simply of a hundred snakes hissing about her.]

475. *Ταρτησία μύραινα*: this sounds as if it should be something very terrible. *Ταρτησία* (with delay on the first part) suggests *Ταρταρεία* 'of Hell,' and in one of its senses *μύραινα* was a venomous sea-snake, between lamprey and viper, whose very touch might mortify; cf. Aesch. *Cho.* 992 *τί σοι δοκεῖ; μύραινά γ' εἶτ' ἐχιδν' ἔφν, | σήπειν θιγοῦσ' ἄν;* Ath. 312 B. With the usual condensation of Aristophanes the words suggest yet another notion. Tartesus (i.e. southern Spain about the mouth of the Guadalquivir), and particularly Cadiz, was notorious for vice, and a 'Tartesian bloodsucker' was a shameless woman (cf. γαλῇ *Ταρτησία* and the explanation of Phot. 280. 7 that *μύραινα* is a by-word for *καταφερέης*, from the habits of the animal).

Meanwhile, however, *μύραινα* is the lamprey, of which the choicest came from Tartesus (Poll. 6. 63, Aul. Gell. 6. 16. 5). Dionysus is, therefore,—if he chooses to take it so—threatened with 'luscious lampreys.' But he is already in such a state of terror that the very sound is sufficient.

477. *Γοργόνες Τειθράσαι*: we do not know what adj. stood in the parodied original. *Λιβυστικάι* would suit the Gorgons, but bears no resemblance to *Τειθράσαι*. Tradition placed them variously—in the remote west, in Africa, or in Hades (Hom. *Od.* 11. 633). In any case Aristoph. substitutes creatures equally terrible, viz. women of the Attic deme of Teithras, who must have been of low repute.

478. *ἔφ' ἄς*, 'to fetch whom.' The line is fully tragic in both metre and language. *ὀρμήσω* is most probably intrans. with cogn. accusative; cf. Eur. *Alc.* 1153 *νόστιμον δ' ἔλθοις πόδα.* Such expression is favoured in tragedy, and the comedian makes the most of it. The same construction should be assumed in Soph. *Aj.* 370 *οὐκ ἀψορρον ἐκνεμῇ πόδα;* *ibid.* 40 *πρὸς τί δυσλόγιστον ὦδ' ἦξεν χέρα;* 42 *ποίμναις τήνδ' ἐπεμπίπτει βάσιν,* etc.

479. Dionysus collapses. He has a sinking in the pit of his stomach, is fainting, and requires refreshing with a sponge.

481. *τινα . . ἄλλότριον*, 'some stranger' (not one of ourselves).

482. οἶσε : a unique form of imperat. for Attic Greek (viz. with -ε from an σ- aorist). This common colloquial word has alone retained a formation which was once common (Brugmann *Gk. Gram.* p. 319, § 378).

πρὸς τὴν καρδίαν : apparently the usual place to apply the cold water in cases of fainting. When the old man in *Vesp.* 995 is about to faint he cries οἶμοι, ποῦ 'σθ' ὕδωρ ;

483. προσθοῦ, 'apply it (to yourself).' The word must be said by Xanthias; as an order of Di. it would have been πρόσθε. For a good example of the difference of voice cf. *Eq.* 1227 καταθοῦ ταχέως τὸν στέφανον, ἔν' ἐγὼ τουτῷ | αὐτὸν περιθῶ.

ποῦ 'στιν ; viz. the sponge. On receiving it, he does not apply it to his heart, but lower.

χρυσοῖ : often applied to gods ; cf. πολυτίμητοι.

485. εἰς τὴν κάτω μου κοιλίαν : it is a rule of Greek that, when a simple noun and article are used with αὐτοῦ, ὑμῶν, ἡμῶν, αὐτῶν, these words either follow the noun or precede the article ; i.e. ἡ μου κοιλία is not Greek for ἡ κοιλία μου or μου ἡ κοιλία. The mss. of Aristoph. give one instance to the contrary, viz. *Lys.* 417 τῆς μου γυναικός, which all editors reject for τῆς γυναικός μου. But the rule does not apply to a case like the present, in which another qualifying word comes between art. and subst. ; cf. *Thuc.* 1. 144 τὰς οἰκίας ἡμῶν ἀμαρτίας, *Plat. Symp.* 189 D ἡ πάλαι ἡμῶν φύσις.

486. ὦ δειλότατε θεῶν σὺ κἀνθρώπων : in addressing a human being Xa. would have said δειλότατε ἀνθρώπων. With a laughable novelty he is obliged to say θεῶν, but he adds—'and (for the matter of that) of men.' No human being could be worse. But he is led to this by a reminiscence of e.g. ὦ θεῶν τύραννε κἀνθρώπων Ἔρως.

487. πῶς δειλὸς κ.τ.λ. : i.e. to call for a sponge means a desire to fight it out.

490. ἀπεψήσάμην : cf. *Eq.* 572 (after one fell) τοῦτ' ἀπεψήσαντ' ἄν, εἰτ' ἤρνοῦντο μὴ πεπτωκέναι.

491. ἀνδρείᾳ γ' : sc. πεποίηκας or εἰρηκας. The γε is regular in such brachylogy (which is not always sarcastic) ; cf. *Eq.* 609 δεινὰ γ', ὦ Πόσειδον, *Eur. I. T.* 619 δζηλὰ γ', ὦ νεᾶνι.

494. ληματιῶς, 'have an itch for pluck.' The termination -ιᾶν is used of morbid desires (μαθητιᾶν, στρατηγιᾶν) or conditions (ὀφθαλμιᾶν, ναυτιᾶν). But adj.-nouns in -ίας often express similar affections or dispositions. It matters little, therefore, whether we read ληματιῶς or ληματίας. In either

case there is probably a pun upon *λημᾶν*, *λήμη*, the blear-eyed condition of *ὀφθαλμία*, the coward's excuse (192 n.). Dionysus sneers at the pretended courage of his slave.

498. *φέρει δὴ ταχέως αὐτ'*, 'come on! quick with them!' (sc. the club and skin), elliptical for *φέρει, δὲς αὐτά*. [That *αὐτά* should mean *τὰ σκεύη*, understood from *σκευοφόρος*, is a less likely answer, though by no means impossible in construction (cf. 1025, 1466). Moreover, he would say *λαβέ*, not *φέρει*.]

499. *τὸν Ἡρακλειοξανθίαν*, 'the Heraklised Xanthias,' 'Xanthias à la Herakles'; cf. *μειζόλευκος* = *μεικτῶς λευκός*, *γλυκύπικρος* = *γλυκέως πικρός*. Doubtless there is also a suggestion of a combined statue of two deities on one pedestal, like *Ἑρμαθῆνη*, *Ἑρμηρακλῆς*, *Ζηνοποσειδῶν*, etc. But for this directly the formation should be *Ἡρακλειοξανθίαν*. It is not out of the question that the comedian should venture on *Ἡρακλειο-*, but it is not necessary to assume this, and the sense is less good.

βλέψον εἰς: like *ἀποβλέπειν εἰς*, of looking at a model.

501. *μὰ Δί'*: sc. *οὐ δεῖλός ἔσει*, 'certainly you won't, but you will be really and truly the Melitean—(hero).'

οὐκ Μελίτης μαστιγίας: the last word is a surprise for, e.g., *ἥρω*s or *ἀλεξίκακος* (the proper title of Herakles in his temple at Melite (38 n.). The expression forms an equation with *Ἡρακλειοξανθίας*, the 'Heraklised X.' being paraphrased by the 'Melitean rascal.' But there must be some further point, and *οὐκ Μελίτης* alludes to some well-known person. According to the schol. this was the licentious Callias, who lived in Melite and who wore a lion's skin à la Herakles in battle (a practice referred to by Aristoph. in 428–430 of the full text of this play. *Καλλίαν . . φασί . . λεοντήν ναυμαχεῖν ἐνημμένον*).

505. *ἔπειπεν*, 'set about cooking.' Persephone acts like the ordinary Athenian house-mistress, who herself does or directs the cooking, except for the special dinner-parties, when professional *μάγειροι* were engaged from the Agora.

κατερευκτῶν χύτρας ἔτνους, 'pots of soup made of ground pulse.' No definite noun need be supplied, but *ὀσπρίων* or *πίσων* would come nearest; cf. *fr.* 88 *ἔπειτ' ἔρειξον ἐπιβαλοῦσ' ὁμοῦ πίσους*, Colum. 2. 10. 35 *cicera fressa*. For the fondness of Herakles for *ἔτνος* cf. 62 n. [The spelling of mss. varies between *ἔρευκτῶν* and *ἔρικτῶν*, and the question (as with *στιπτός* *στειπτός*) can hardly be settled. On the one side we have *ἀλειπτός*, *ζευκτός*, *μεικτός*, *δεικτός*, and on the other *πιστός*, *ἀφυκτός*. The rule is for the diphthong to be retained, but probably both forms were often in use.]

507. κολλάβους, 'scones' or 'rolls' (*μικροὶ ἀρτίσχοι* schol. *Pac.* 1196). One comic fragm. describes them as *γαλακτοχρῶτες*. It is best to mark an aposiopesis. The maid is describing with gusto, but on reaching *κολλάβους* she thinks it useless to continue the catalogue, and cuts herself short with —*ἀλλ' αἶσιθι*. This accounts for the apparent abruptness of the single word. [Those who have felt this abruptness have joined *πλακοῦντας κολλάβους* (cf. *βοῦς ταῦρος* and 207 n.); but *κόλλαβοι* are apparently not *πλακοῦντες*.]

508. κάλλιστ', ἐπαινῶ: a polite refusal (made to tease Dionysus). *Xa.* is acting up to his new dignity. For 'No, thank you' Greek said also *καλῶς* or (512) *πάνυ καλῶς* (sc. *λέγεις* = 'you are very kind'), and *καλῶς ἔχει* or *κάλλιστ' ἔχει* (sc. *μοι* = 'I am quite content'). With *κάλλιστ'* here we must supply *λέγεις*, not *ἔχει*, which cannot be omitted. Latin says *benigne* (*Hor. Ep.* 1. 7. 16, 62), but its nearest equivalent to *κάλλιστ', ἐπαινῶ* is *bene* (*vocas*), *tam gratia est* (*Plaut. Men.* 2. 3. 36).

508 sq. μὰ τὸν Ἀπόλλω οὐ μὴ . . περιόψομά πελθόντα: for these strong instances of synecphoresis and crasis see *Introd.* p. xlii. For *περιορῶ* with aor. participle see Goodwin, *M. and T.* § 148. In ultimate analysis the phrase = *ἐὰν ἀπέλθης, οὐ περιόψομαι*.

510. τραγήματα = *τρωγάλια*, *bellaria*, 'dessert,' including fruits (walnuts, chestnuts, figs, beans, etc.) and sweetmeats. *φρύγειν* ('roast') refers to the fruits.

512. ἄμ' ἐμοί: the form *ἐμοί* is pleading ('to please me').

πάνυ καλῶς: 508 n. **ληρεῖς ἔχων**: 202 n.

513. αὐλητρίδες: flute-players and dancing-girls come in at the *πότος* or symposium.

515. ἕτεραι differs from *ἄλλαι* ('as well') by implying opposition or comparison. These women are different, a second set, with other points and performance.

πῶς λέγεις; ὀρχηστρίδες; It spoils the attitude if these words are read as surprised and eager. They are said in a reflective manner, as if, after all, the matter were worth considering: 'Ah, dancers, eh?' or 'H'm! dancing-girls?'

518. ἀφαιρεῖν: sc. from the fire, as we say 'take off (the kettle)', or from the spits (*ὀβελοί, ὀβελίσκοι*); cf. *Ach.* 1119 and *ἀφέλκειν* (*ibid.* 1005 *ἀναβράττετ', ἐξοπτᾶτε, τρέπετ', ἀφέλκετε* | *τὰ λαγῶα ταχέως*).

ἡ τράπεζα: not *αἱ τράπεζαι*; there is to be no dinner-party, but only a meal for Herakles.

εἰσῆρπετο = **εἰσεφέρειτο**. The word **αἰρειν** = **φέρειν** was commonly applied to the light tables, which were lifted up and carried in at the beginning of a meal, removed again for the sweeping before the **πότος**, and once more brought in. But colloquially (in the imperative especially) **αἰρειν** was synonymous with **φέρειν** in certain phrases by survival of an old use. Cf. *Pac.* 1 **αἰρ' αἰρε μᾶζαν ὡς τάχος τῷ κανθάρῳ**, *Pherecr. fr. πεταλ.* 7 **πρόσαιρε τὸ κανοῦν**, **εἰ δὲ βούλει, πρόσφερε**, *Soph. Aj.* 545 **αἰρ' αὐτόν, αἰρε δεῦρο**.

519-520. πρώτιστα: other matters may bide their time. The pompous fulness of expression in **ταῖς ὀρχηστρίσιν ταῖς ἐνδον οὖσαις** should be noted: 'your said dancing-girls, who are within.'

αὐτός, 'the gentleman,' *ipse*; cf. the well-known **αὐτὸς ἔφα** ('the master said it'), the Scotch *himself*, *Plat. Rep.* 327 B **ἡρόμην** (from the slave) **ὅπου αὐτὸς εἶη**, *Theoc.* 24. 50 **ἀνστατε δμῶς ταλασίφρονες· αὐτὸς ἀντεῖ**.

ὅτι εἰσέρχομαι: for the hiatus see *Introd.* p. xlii.

522. σπουδὴν ποιεῖ, 'take it in earnest'; cf. **ὀργὴν ποιεῖσθαι** = **ὀργίζεσθαι** and the like. But here **ποιεῖσθαι** bears more obviously the frequent mental sense 'consider' (cf. **συμφορὰν π.**, **δεινὸν π.**). [The support of the mss., however, is in favour of **σπουδὴν ποιεῖς**, and this is quite possible in the purely objective sense 'you are making it into (forcing it to be) real earnest.']

523. σε . . Ἡρακλέα ἑνσκεύασα, 'dressed you up as Herakles'; cf. *Ach.* 383 **ἑάσατε | ἑνσκευάσασθαι μ' ὅλον ἀθλιώτατον**. So far as **ἐνσκευάζω** differs from **σκευάζω** it is in the limitations of the former, which is applied only to dress and equipment, while the latter is used also of preparing food, etc. [*Ach.* 1096 is recognised as corrupt.]

For the construction (**Ἡρακλέα** proleptic) cf. *Ach.* 739 **χοίρως . . ὑμέ σκευάσας**. It is identical with e.g. **παιδεύειν τινὰ σοφόν** (= **ὥστε σοφὸν εἶναι**).

527. οὐ τάχ', ἀλλ' ἤδη ποιῶ = 'I'm not going to do it; I'm doing it'; cf. *Eur. Supp.* 551 **εὐτυχοῦσι δὲ | οἱ μὲν τάχ', οἱ δ' ἑσαυθις, οἱ δ' ἤδη βροτῶν**.

528. ταῦτ' ἐγὼ μαρτύρομαι . . ἐπιτρέπω: the language (including the formal **ἐγώ**) is legal. The loosely constructed **ταῦτα** with **μαρτύρομαι** recurs in *Plut.* 932. Usually we have either **μαρτύρομαι τινὰ**, 'call to witness' (*antestari*), or **μ. δεῖ** (*Nub.* 1222). But neut. pronouns (originally internal accus.) are rather freely used where English would say (1) 'herein,'

e.g. *τοῦτο χαίρω, ταῦτα πείθεις με*; cf. inf. 703, 748 n., or (2) 'therefore'; cf. *Nub.* 818 *ταῦτ' ἄρ' . . ἡ ψυχὴ μου πεπόνηται*, *Soph. O. T.* 1005 *τοῦτ' ἀφικόμεν, ὅπως . . εὖ πράξαιμι τι*.

529. *ποίοις θεοῖς*; a familiar form of retort; cf. *Nub.* 367. 'What gods (are you talking about)?' = 'Gods, indeed!' Dionysus can pooh-pooh an appeal to his like.

530. *τὸ δὲ προσδοκῆσαι σ' κ.τ.λ.* It is doubtful whether we should take this as simply = *οὐκ ἀνόητον δὲ καὶ κενὸν ἐστὶ τὸ προσδοκῆσαι σε, ὥς . .*; or, more vigorously, and perhaps more in keeping with the order of the words, as an exclamation, *τὸ δὲ προσδοκῆσαι σε . . ὥς* broken by a parenthetic explosion *οὐκ ἀν. καὶ κενόν*: i.e. 'But the idea of your expecting—Isn't it ridiculous?—that you. . .' The exclamatory infin. may either take the article, as inf. 741, *Nub.* 268 (*τὸ δὲ μηδὲ κυνῆν . . ἐλθεῖν ἐμέ . . ἔχοντα*), or not.

531. *ὥς δοῦλος κ.τ.λ.* A tragic line, and probably a quotation. The art. is not required (i.e. *ἀλκμήνης*), the sense being 'a son of Alcmena.'

532. *ἀμῶς, καλῶς· ἔχ' αὖτ'*: sulkily: 'Never mind! all right! take 'em.' *αὖτ'* (cf. 498) is probably for *αὐτά* (sc. *τὸ δέρμα καὶ τὸ ῥόπαλον*) rather than *αὐτό* (sc. *τὸ δέρμα* of 528).

533. *ἐμοῦ δεηθείης ἂν κ.τ.λ.*: another tragic line, but *θῆλοι* is good Attic for *ἐθέλοι* in this particular phrase (see *Introd.* p. xxxvi). Elsewhere, unless in parody, it is rare. Yet cf. *Eq.* 713 *ἐγὼ δ' ἐκείνου καταγελῶ γ' ὅσον θέλω*, *Lys.* 1216.

534. *ταῦτα μὲν*: there is no answer to *μὲν*, since *δὲ* of 538 only carries on the same notion.

νοῦν ἔχοντος καὶ φρένας. It is only in this combination that *φρήν* is a word of ordinary life. Cf. *Thesm.* 291. Orators sometimes use it in their higher style (see Rutherford, *New Phryn.* p. 9).

535. *πολλὰ περιπεπλευκός* = 'one who knows his way about.' Much experience teaches the modern traveller (particularly the commercial) how to make himself comfortable in trains, ships, or hotels. Long journeys among the Greeks were chiefly by sea. There may be an allusion to the *πολύτροπος* or *πολύμητις* 'Οδυσσεύς (*ὅς μάλα πολλὰ πλάγχθη* Hom. *Od. inii.*), but we need not press it; cf. 1113.

536. *μετακυλινδεῖν*. It is disputed whether Attic writers used *κυλινδέω* = *κυλινδῶ*, and some assert that *κυλινδῶ* is the only active form, while in the middle the choice is between *κυλινδομαι* and *καλινδοῦμαι*. But this dictum can only be

upheld by considerable and arbitrary changes of MSS. See Kühner-Blass ii. p. 453 against e.g. Cobet (*N. L.* 454, 459, 637). Still *κυλινδῶ* is the better supported for Aristophanic dialogue.

537. *πρὸς τὸν εὖ πρᾶττοντα τοῖχον*, 'to the comfortable side (of the ship)'; cf. Eur. *fr.* 89 *Σθένελον εἰς τὸν εὐτυχῇ | χωροῦντα τοῖχον*, Or. 895 *ἐπὶ τὸν εὐτυχῇ* (sc. *τοῖχον*) | *πηδῶσ' ἀεὶ κήρυκες*.

γεγραμμένην εἰκόν': like the English 'a graven image.' The notion is of lifelessness. Blaydes quotes *Hamlet* 2. 2 *So like a painted tyrant Pyrrhus stood, | And, like a neutral to his will and matter, | Did nothing.* Cf. Aesch. *Ag.* 253, and *ἀνδριάντος ἀφωνότερος*.

541. *Θηραμένους*, 'and a natural—Theramenes,' an effective *παρὰ προσδοκίαν* for e.g. *φρονίμου*; cf. 363 *Θωρυκίων ὦν*. Theramenes, called the *κόθορρος* (the boot which fits either foot), was treated by his opponents as a political weathercock. Modern historians are, however, inclined to regard him rather as the most far-seeing statesman of the day. In 411 B.C. he was one of the revolutionaries who established the 400 with the understanding that the number of voters in the constitution should be 5000. Finding that a narrow oligarchy was being threatened, he worked for the recognition of the 5000, and assisted the overthrow of the 400 and the subsequent restoration of the democracy. In 406 B.C. he was a trierarch at the battle of Arginusae, and, among the charges and counter-charges between generals and captains, he became a prominent accuser of the generals. [The truth of the Arginusae matter will probably never be known.] His connexion with the oligarchy of 404 B.C. and his temperate behaviour in it belong to the year after this comedy. Aristotle (*Ath. Const.* c. 28) expresses a high opinion of him and sums up the position excellently. He was not so much concerned with the forms of government (of which the best might depend on temporary conditions) as with their wisdom and justice. Such a man is sure to please no party.

549. A female innkeeper appears upon the scene (the inn itself not being visible), and taking Di. for Herakles, calls to her servant. It is usual to speak of two innkeepers, presumably partners, and some texts mark them as *πανδοκεύτρια α'* and *β'*. This strange notion is apparently based on a wrong attribution of v. 570 (q.v.). The schol. rightly describes Plathane as the maid. The business of innkeeper was one in low repute. Travellers of position were generally housed by *ξένοι*. Those who resorted to an inn brought their own *στρώματα*, which

they laid on mats (*ψιλοιοι*). They might also bring their own provisions, or give the landlord money to purchase them, or 'board.' Theophrastus (*Char.* 6) gives it as a mark of *ἀπόνοια* that a man is *δεινὸς πανδοκεῖσθαι* . . . *καὶ μηδεμίαν ἐργασίαν ἀσχερὰν ἀποδοκιμάσαι*; cf. Plat. *Legg.* 918 D. A *πανδοκεῦτρια* required a shrewish tongue. Sometimes Athenian women undertook this occupation, but the woman here is, more characteristically, a *μέτοικος* (see 569).

Πλαθάνη: invented from *πλάθανον*, a kitchen 'shape' or 'mould' (*πλάσσω*). Cf. Theoc. 16. 115 *εἶδατα δ' ὅσσα γυναῖκες ἐπὶ πλαθάνῳ πονέονται*. We may perhaps render 'Patty!'

ὁ πανοῦργος οὐτός, 'yonder is the rascal.'

551. ἑκκαίδεκα. Greek frequently says 'sixteen' (cf. Luc. *Prom.* 3, *Tim.* 23, etc.), for our 'baker's dozen' or 'score.' For a smaller indefinite number it uses *τέτταρες* (914).

552. ἑαῖνος αὐτὸς δῆτα, 'yes, (it is) that man's very self.'

κακὸν ἦκει τις, 'somebody is in trouble' (viz. Di.). The allusive *τις* (cf. 554) is common in threats and sly or malicious references; cf. Theoc. 5. 120 *ἤδη τις, Μόρσων, πικραίνεται*, Soph. *Aj.* 1138 *τοῦτ' εἰς ἀνίαν τοῦπος ἔρχεται τινι*, Aesch. *S.c.T.* 389, etc.

553. κρέα. The plural of *κρέας* would naturally be *κρέᾱ* (i.e. *κρεα-α*), but *κρέᾱ* (from the analogy of neuters of other stems) is the only comic scansion.

554. ἀν' ἡμιωβολιαῖα, 'at the rate of half-obol pieces each time' or 'in mouthfuls worth half-an-obol each.' Those who render 'twenty plates of meat worth half-an-obol each' are confusing *ἀν' ἡμιωβολιαῖα* with either the simple *ἡμιωβολιαῖα* or (*τὰ*) *ἀν' ἡμιωβόλιον* or (*τὰ*) *ἡμιωβόλιον*. It might be urged that, to a *πανδοκεῦτρια*, such confusion of expression is quite possible. In fact, however, the comedians do not make vulgar people talk a vulgar Attic, the normal language being broken only in the case of *ξένοι*. [Others write as a compound *ἀνημιωβολιαῖα*, in a sense 'three-farthings-apiece plates of meat,' the adj. being = (*τὰ*) *ἀν' ἡμιωβόλιον*. For the price itself cf. Eupolis ap. Ath. 328 E *ἡμιωβελίου κρέα*. The compound is nevertheless curious and illogical, and cannot be supported by e.g. *καλοκάγαθια*. Such an expression as that of Timocles (*Κανν.* 1) *τῶν ἀν' ὀκτῶ τοῦβολοῦ* might just conceivably, but not very probably, be converted into an adjective in which the termination *-αῖος* (as in *δραγμαῖος*) is combined with the *ἀν(δ)* which is synonymous with it. But since the *ἀν-* is, after all, redundant, another specimen should be forthcoming before we accept such a form.]

ἡμωβολιαία. The spelling of Attic inscriptions is *ἡμωβέλιον*, the *ο* being used only where another *ο* immediately follows the *λ*. Thus *τριώβολον*, but *διωβελία* (Meisterhans², p. 18).

555. τὰ σκόροδα, 'those cloves of garlic.' The supply of garlic was part of the business; cf. *Lys.* 458 ὃ σκοροδοπανδοκευ-τριαρτοπώλιδες.

556. sq. οὐ μὲν οὖν . . . ἔτι: not a question, but = 'nay, you fancied . . .'. The idea that the *κόθορνοι* (46) would form a disguise is facetious enough.

εἶχες: assimilated to the tense of *προσεδόκας*. The clause *ὅτι εἶχες* might be represented by *ἔχων*, the time of which is that of *προσεδόκας*.

ἀν γνῶναί σ' ἔτι. The difficulty of *ἀναγνῶναι* is not in the tense without *ἀν*, since *προσδοκᾶν* with aor. is good Greek (Goodwin, *M. and T.* § 135), but *ἀναγιγνώσκω* is not used for 'recognise.' Moreover, the break with stop in the anapaest of fourth foot is of doubtful allowance.

559. οὐδὲ τὸν τυρόν γε. The characteristic feminine emphasis (or vocal underlining) is well illustrated by the recurring *γε* here and in 562, 564, 565, 567.

τάλαν, 'dear O dear!'; a favourite word with women. But *τάλαν* is scarcely to be taken as voc. of *τάλας* used as feminine (*Thest.* 1038 proves nothing). It may very well be neuter, equivalent to (ὦ) *τάλαν πάθος* (*χρήμα* etc.) = 'dreadful!'. This would account for its use in commiseration of one's self, e.g. *Lys.* 102 ὁ γοῦν ἐμὸς ἤδη πέντε μῆνας, ὦ τάλαν, | ἀπεστιν; cf. the identical interjectional use of Latin *malum*.

560. τοῖς ταλάροις: wicker baskets (*πλεκτοὶ τάλαροι* Hom. *Il.* 18. 568, *Od.* 9. 247) into which fresh cheese was put to drain (*Theoc.* 5. 86).

κατήσθιν: the imperf. is 'panoramic': 'There he was, eating (or trying to eat) it, baskets and all.'

561. ἐπραττόμην, 'tried to get from him.'

564. μαίνεσθαι δοκῶν, 'with the appearance of a madman' (not 'pretending'). The words have a tragic sound and suggest the Mad Herakles of Euripides. [The certain use of *δοκεῖν* as *προσποιεῖσθαι* is practically confined to negative sentences, in which *οὐ δοκῶν ποιεῖν* 'not seeming to do' (what one is doing) = 'seeming not to do,' as *Pac.* 1051 μὴ νυν ὀρᾶν δοκῶμεν αὐτόν; cf. *οὐ φημι*, *οὐ βούλομαι*, etc. But, as in English, while 'seeming not to . . .' often = 'pretending not to . . .', the positive use of 'seem' in this sense is by no means

so familiar. Apparent exceptions must be regarded carefully. Thus *Lys.* 179 *θύειν δοκούσαις* really = 'being thought to be at sacrifice,' and similarly Eupolis 159. 10. But here 'being thought' is not in point.]

565. *νῶ δὲ δεισάσα γέ που*. The particles are exculpatory. [The fem. dual form *δεισάσα* is denied for Attic by many critics (see Cobet, *V. L.* p. 70), who quote Plat. *Phaedr.* 238 D *δύο τινέ ἐστων ἰδέα ἀρχοντε καὶ ἀγοντε*, and maintain that the dual possessed but one form in nom. and acc. Many (but not the best) mss. have *δείσασαί*, and it is suspected that *δεισάσα* has been substituted for this because of *νῶ*. Similarly in Soph. *O. C.* 1600 *τῷ . . μολοῦσαι* of the best ms. appears as *τῷ . . μολούσα* in others; *ibid.* 1676 *ἰδόντε καὶ παθούσα* seems impossible (*παθούσαι* some mss.), and it is argued that the same copyist who altered *παθόντε* would have altered *ἰδόντε* if metre had permitted. In *Eccl.* 1087 *ἔλκοντε* is fem. Inscriptions do not help much (Meisterhans², p. 96). Cf. Kühner-Gerth ii. pp. 73 sq. We may conclude that the form in *-οντε* was clearly the older, but we know that usage (beginning among the people) did create an analogical form in *-ούσα*, and there must have been a time during which both were used, *-οντε* being the more strictly literary.]

566. *κατήλιψ*, 'loft.' Hesychius defines *κατήλιψ* either as the beam supporting the roof or 'better (as he says) *ἱκρίωμα* (scaffolding or raised platform) *τὸ ἐν τῷ οἴκῳ*.' Second stories were common enough in Greek houses, but humbler buildings, or certain rooms, would have a half-floor or loft (like those of barns) accessible by a ladder or stairs. This would be used for stores, and, according to the schol., the domestic poultry roosted upon it. Another name was *μεσόδμη*.

567. *τὰς ψιάθους*: supplied in the inns to sleep upon.

568. *ἐχρῆν*: like *tempus erat* (Hor. *Od.* 1. 37. 4). '(Instead of standing still) you should have been doing something.' The tense looks to the time of making the choice of conduct.

569. *τὸν προστάτην Κλέωνα*. In Hades the dead demagogue would naturally be *patronus* of the same vulgar class which he affected in life. A *μέτοικος*, or a manumitted slave, could have no legal standing except through a *προστάτης*, who represented the alien to the *δῆμος*, and was also in a measure responsible for the conduct of his client. The characters of patron and client were judged by each other. [The technical expression for the *μέτοικος* was *προστάτην νέμειν*.] Cleon died in 422 B.C., but had not been forgiven by Aristophanes. For his patronage of the rabble cf. *Vesp.* 409,

570. σὺ δ' ἔμοιγ'. It is usual to give these words to an alleged 'second hostess,' who also sends a slave. Besides being extremely unnatural, this spoils the joke. On being threatened with Cleon, Di. turns to Xanthias and says sarcastically 'and you fetch me Hyperbolus.' Dionysus (an alien in Hades) pretends also to have a patron, and one who can out-Cleon Cleon. Hyperbolus, who had a worse character with less ability than Cleon, had died in 411 B.C. (Thuc. 8. 74). Cf. *Eq.* 1303 *ἄνδρα μοχθηρὸν πολίτην, ὄξινην Ὑπέρβολον*.

571. φάρυξ; in place of the usual κεφαλὴ. Latin also has *gula* of a person.

573. κόπτοιμ' ἄν. It does not appear why a Greek should not say 'I should like to hit your teeth with a stone' as well as 'knock out your teeth.' Though Phryn. may have τοὺς γομφίους ἀπαντας ἐξέκοψε and Semonid. (*fr.* 7. 17) οὐδ' εἰ χολωθεῖς ἐξαράξειεν λίθω | ὀδόντας, these are no argument against κόπτειν. [Of course κόπτειν cannot itself = ἐκκόπτειν.]

574. ἐγὼ δέ γ' ἐς τὸ βάραθρον ἐμβάλοιμι σέ. The line should be thus assigned and accentuated, as a retort. Omission of ἄν is not infrequent when the previous context supplies it. Cf. Plat. *Rep.* 352 E Ἔσθ' ὅτω ἄν ἄλλω ἰδοῖς ἢ ὀφθαλμοῖς; Οὐ δῆτα. Τί δέ; ἀκούσας ἄλλω ἢ ὤσιν; Aesch. *Ag.* 1049 πείθοι' ἄν, εἰ πείθοι' ἀπειθοῖς δ' ἴσως. Kühner-Gerth i. pp. 248 sq.

τὸ βάραθρον: properly a pit (ὄρυγμα) or gully, about 60 ft. deep, outside the wall to W. of the Pnyx, into which criminals and the bodies of the executed were thrown. To use this expression is equal to calling a person a κάθαρμα, but βάραθρον itself eventually came to possess little more definiteness than e.g. ἐς κόρακας.

577. ἀλλ' εἰμ' κ.τ.λ. She has already sent the maid (569); here she goes herself.

τήμερον: a frequent use in threats, expressing certainty. So *hodie* in e.g. Verg. *Ecl.* 3. 49 *numquam hodie effugies*, Ter. *Phorm.* 5. 3. 22.

578. ἐκπηνιέται: from weaving. πηνίον is the bobbin from which the thread of the woof (κρόκη) is wound off. To wind upon the reel is πηνιζεσθαι, ἀναπηνιζεσθαι; this is the contrary.

προσκαλούμενος: πρόσκλησις is the regular term for the serving of summons, but the simple κλήσις and καλεῖσθαι are also used.

579. [Exit Landlady. An awkward pause follows; then Di. speaks an intentionally audible aside.]

580. *παῦε τοῦ λόγου* : see 122 n. ; cf. *Av.* 1243 *παῦε τῶν παφλασμάτων*.

581. *οὐκ ἂν γενοίμην Ἡρακλῆς ἄν*. It is quite arbitrary to read *αὖ* for the second *ἄν*. It is in any case doubtful whether the comedian would use the simple *αὖ* for *πάλιν* (or *πάλιν αὖθις*, *αὖ πάλιν*, *αὖθις αὖ* or even *αὖθις αὖ πάλιν*). Moreover the repeated *ἄν* helps the tone, 'I wouldn't—no!—I wouldn't.'

The 'rhetorical' repetition of *ἄν* (Kühner-Gerth i. p. 247) is frequent. Cf. *Eur. Hipp.* 961 *τίνας λόγους | τῆσδ' ἂν γένοιοντ' ἄν* ; *Tro.* 1244 *ἀφανείς ἄν ὄντες οὐκ ἂν ὑμνηθεῖμεν ἄν*.

μηδαμῶς : sc. *τοῦτο εἶπης (ποιήσης)*.

582. *ὦ Ξανθίδιον* : from *ξανθός*. From *Ξανθίας* the dimin. would have been *Ξανθι-ιδιον Ξανθίδιον* (Intro. p. liii). *Ξανθίας* itself is but a formation from *ξανθός* (= 'Tawny Boy') and the wheedling diminutive goes back to the primitive. Analogy also assists (cf. *Σωκρατίδιον*, *Εὐριπίδιον*).

καὶ πῶς κ.τ.λ. Retorting vv. 530 sq.

584. *αὐτὸ δρᾷς*, 'you do it,' is as good Greek as English ; cf. *Thuc.* 1. 69, *Plat. Rep.* 358 c.

585. *κἂν εἰ κ.τ.λ.* A sentence of this kind illustrates the origin of the use of *κἂν* as simply emphatic *καὶ*. Here *ἄν* may indeed be said to look forward to *ἀντίποινα*, but in many sentences no verb follows to which *ἄν* could refer. Particularly was a combination *κἂν εἰ* favoured for *καὶ* (e.g. *Plat. Men.* 72 c *κἂν εἰ πολλαὶ εἰσιν, ἐν γέ τι εἶδος ταῦτόν ἀπασαι ἔχουσι*), the development being probably assisted by a dim feeling of *κἂν* as = *καὶ ἐὰν* . . . As this use was established before the date of Aristophanes (Kühner-Gerth i. pp. 244 sq.) it may be the actual one here.

586. *τοῦ λοιποῦ χρόνου* : the gen. is regular in negat. sentences, while the accus. is as regular in the positive. The explanation is simple : 'I will not do a thing at any point of the future,' but 'I will do a thing throughout the future.' This equally accounts for the apparent exceptions. Thus *τὸ λοιπὸν οὐ ποιήσω* = 'I will, throughout the future, abstain from doing' (*Thuc.* i. 56 *ἐκέλευον . . τὸ λοιπὸν μὴ δέχεσθαι οὖς . . ἐπεμπον*), and, conversely, in the present place, 'if at any point of the future I rob you.'

σε . . ἀφελῶμαι : sc. *αὐτά* (skin and club).

587 sq. *αὐτός, ἡ γυνή, τὰ παιδία*. This, with *ἡ οἰκία*, is the fullest curse invoked in an oath. Cf. *Dem.* 1160 *εἰ διομῆ . . αὐτὸς καὶ ἡ γυνή καὶ τὰ παιδία, καὶ καταράσσεσθε αὐτοῖς καὶ τῇ*

οἰκία. Humour lies in the fact that Dionysus has no wife or children. For a climax he adds the *παρὰ προσδοκίαν*, '—and so may the blear-eyed Archidemus' (417 n.). This would naturally be a great inducement to Xa. to risk it. *γλάμων* is applied to Arch. by Lysias also (c. *Alc.* 536).

ἀπολομένην: sing. as if his *ego* included the parts *αὐτός, ἡ γυνή* etc.; cf. 1408 sq., Xen. *An.* 1. 10. 1 *βασιλεὺς καὶ οἱ σὺν αὐτῷ διώκων εἰσπύπτει*.

589. *λαμβάνω*: sc. the skin and club (not *τὸν ὄρκον*)

590-604. These lines convey a suggestion of the admonition and the answering pledge at some initiatory proceeding.

590-591. *ἐπειδὴ . . . ἐληφας . . . ἐξ ἀρχῆς πάλιν*, 'since you have once taken (lit. begun by taking) back . . . ' *πάλιν* (or *αὐθις*) *ἐξ ἀρχῆς* (or *ὑπαρχῆς*) is a common phrase, cf. *Plut.* 221 *οὐκ, ἦν γε πλουτήσωσιν ἐξ ἀρχῆς πάλιν*. [We should not join *πάλιν* pleonastically with *ἀνανεάζειν*, nor untruthfully with *εἶχες*.]

ἀνανεάζειν: syllables — *υ υ* — are missing. Scholia supply the note *σεαυτὸν πρὸς τὸ σοβαρόν*. Of this *σεαυτὸν* is merely a way of saying "*ἀνανεάζειν* is here intrans. for *ἀναν. σεαυτὸν*" and *πρὸς τὸ σοβ.* explains in what sense Xanthias can be said to grow young again. Meineke and others actually read *πρὸς τὸ σοβαρόν* in the text, treating the words as a marginal restoration of something accidentally omitted. Such omission is, however, difficult to account for, and more probably there has been a loss of another verb in *-άζειν*.

593. *τὸ δεινόν*, 'that terrible look' (familiar to Herakles).

595. *κάκβαλεις τι μαλθακόν*, 'let slip any weak (cowardly) word.' The verb implies either inadvertence or recklessness. Cf. Aesch. *Cho.* 48 *φοβοῦμαι δ' ἔπος τόδ' ἐκβαλεῖν*, Hom. *Od.* 4. 503 *ὑπερφίαλον ἔπος ἐκβαλε*, Hdt. 6. 69 (*ἀνοίη ἐκβ.*), *Vesp.* 1289.

599-601. *ὅτι μὲν . . .* answered by *ἀλλ' ὅμως*.

ὅτι . . . πευράσεται . . . εὖ οἶδ' ὅτι. The phrase *εὖ οἶδ' ὅτι* 'I know that (it is so)' at the end of a sentence, or parenthetic, came to be regarded as simply = 'I'm sure.' Cf. *Lys.* 154 *σπονδὰς ποιήσαιντ' ἂν ταχέως, εὖ οἶδ' ὅτι*. So *σάφ' οἶδ' ὅτι, εὖ ἴσθ' ὅτι*. The *ὅτι* thus lost separate recognition, and hence here (especially at the distance) the first *ὅτι* does not prevent the second. For the hiatus see *Intro.* p. xlii.

603. *βλέποντ' ὀρίγανον*, 'looking marjoram' (cf. 'looking daggers', 'look thunder'), i.e. with a tart or pungent look. *βλέπειν* takes contained accus. in the shape of a neuter adj.

(δριμύ 562) or a noun. Familiar are βλέπειν νῆπν, κάρδαμα, σκύττη, θυφακας. Cf. the tragic φόνον βλ., Ἄρη δεδορκώς, and the pretty ἔαρ ὁρώσα of Theocritus. [Sometimes an infin. is used, e.g. τιμᾶν βλέπω *Vesp.* 847.]

604. θύρας . . ψόφον. Greek doors (in two leaves) moved on pivots (στροφῆς) working in sockets in the threshold and lintel, and unless these were frequently oiled a considerable noise was made in opening. Cf. *foris concrepuit* in Plautus (= ἐψόφηκεν ἡ θύρα of his original). It is incorrect to say that the door opened outwards in the classical time (*Dict. Ant.* i. p. 987).

καὶ δὴ, lit. 'even as it is' = *iam nunc*. Cf. 647, *Pac.* 942 ὁ γὰρ βωμὸς θύρασι καὶ δὴ, *Soph. O. C.* 173 ΟἶΔ. πρὸςθυγέ νύν μου. ANT. ψαύω καὶ δὴ.

605 sqq. Aeacus, who had gone to fetch the officers (485), reappears with two policemen, and afterwards calls for more (608).

606. ἀνύτετον, 'be quick.' The dual shows that there were a pair of them.

ἤκει τῷ κακόν : D. retorts upon Xanthias (552).

607. οὐκ ἐς κόρακας μὴ πρόσσιτον. This has been misunderstood, or editors would never have meddled with it. For οὐ μὴ πρόσσιτον see 202 n. ἐς κόρακας is inserted expletive (like the familiar Latin *malum*) = 'You shan't come near me, confound you!' For the separation οὐκ . . μὴ cf. *Soph. Aj.* 560 οἷτοι σ' Ἀχαιῶν, οἶδα, μὴ τις ὑβρίσῃ, *Ant.* 1042 οὐδ' ὡς μίαισμα τοῦτο μὴ τρέσας ἐγὼ | θάπτειν παρήσω. For the interpolation of the expletive cf. *Aesch. S. c. T.* 238 οὐκ ἐς φθόρον σιγῶσ' ἀνασχῆσθαι τάδε; and *Nicophon (Mein. Com. Frag.* ii. p. 848) οὐκ ἐς κόρακας τῷ χεῖρ' ἀποτίσεις ἐκποδῶν;

εἶεν : pronounced εἶέν, and not as opt. of εἶμι (Kühner-Blass i. pp. 113, 639). 'So!'

καὶ μάχει; 'fighting, are you?' Xanthias begins knocking them about with his club.

608. ὁ Διτύλας κ.τ.λ. The Athenian police (τοξόται) were Scythians, and the names in -ύας and -όκας are to match (see *Blaydes crit. n.*). In a country where the police are mostly Irishmen one may perhaps render 'O'Rourke, O'Reilly, and O'Rafferty!'

610. εἴτ' οὐχὶ δεινὰ κ.τ.λ., lit. 'Now isn't this frightful, that this fellow should be dealing blows, when he is, besides, a thief and a robber?' To assign these words to Dionysus,

who is now acting the slave of Xanthias, is to put him in a very unnatural position. It is sufficient if he annoys X. by responding sympathetically with *μη ἀλλ' ὑπερφυᾷ*.

τύπτειν: used absolutely, as in the Homeric *Ζέφυρος λαίλαπι τύπτων* (*Il.* 11. 306).

611. *κλέπτοντα*, 'being a thief,' the present (of a condition) in a quasi-perfect sense. Cf. *φεύγων*, *ἀδικῶν* (617), *νικῶν* and (poetically) *τίκτων*, *θνήσκων* (Kühner-Gerth i. p. 137).

πρὸς = *προσέτι*: cf. 415.

μη ἀλλ': 103 n.

616. *βασάνιζε*: he neatly punishes D. for his remark. The torturing of slaves was permitted only with the consent of the master, either on his offer or after a challenge (in either case *πρόκλησις ἐς βάσανον*). The conditions were determined by him (*καθ' ὃ τι ἔσται ἡ βάσανος* Dem. c. *Steph.* 1120), and compensation had to be made for damage done to the slave (Dem. c. *Pantaen.* 978). The usual form was racking (*στρεβλοῦν*) on the wheel (*τροχός*), but whipping and other methods might be adopted by agreement.

618. *ἐν κλίμακι δήσας . . μαστιγῶν*. The rendering is uncertain; either (1) 'by whipping him with a cat-o-nine-tails after fastening him to a ladder or hanging him up,' the aorists being antecedent to *μαστιγῶν*, and *κλίμαξ* being a ladder on which the subject is fastened (man-o'-war fashion), or (2) 'by fastening him on a *κλίμαξ*, by hanging him up (i.e. with a weight on his feet), by whipping him' (the aorists representing single actions, left to take their effects, while the present denotes a continuous proceeding).

The latter is distinctly the better for two reasons: (a) the variety of methods is increased, (b) the *κλίμαξ* was apparently a kind of rack. Suidas explains as *ὄργανον βασανιστήριον* which *διαστρέφει τὰ σώματα*. Cf. *Com. Incert.* iv. 622 *τῇ κλίμακι | διαστρέφονται κατὰ μέλη στρεβλούμενοι*. In its action this answers to the Latin *fidicula* (*Dict. Ant.* i. p. 858), but we know very little of ancient instruments of torture. [Probably the *κλίμαξ* was a framework which gradually widened out in sections.]

619. *ὕστριχδι*: cf. *Pac.* 746. The word is dimin. of *ὕστριξ* ('porcupine') and the instrument was evidently full of bristling points. This was more severe than the ordinary leather *μάστιξ*, but less so than the *μάστιξ ἀστραγαλωτή*, a knout with knucklebones strung on the thongs.

621. *πλίνθους ἐπιτιθεῖς*: cf. the *peine forte et dure*.

πλήν πρᾶσφ κ.τ.λ.: a ludicrous reservation, delivered with

solemnity, as if some very extreme method were to be forbidden. *φύλλον πράσου* was a proverb for the extremely weak or brittle. Cf. Plut. *Symp.* 1. 5. 1, where he quotes *φύλλον πράσου* | *τὸ τῶν ἐρώτων συνδέεται βαλλάντιον*. But there is an allusion also to the practice of whipping with shoots of plants in certain ceremonies, in which a symbolic castigation was substituted for one that had been originally of a serious nature. In the case of the *φαρμακοί*, or human scapegoats, who were annually beaten out of Athens, the ritual required that it should be done with shoots of fig and squills (*σκέλλαι*), which were considered purgative (Harrison, *Proleg.* pp. 100-102). The *μαλάχη* (mallow) was also used: cf. Theoc. 7. 106.

623. ὁ λόγος, 'the proposal' or 'terms.'

624. *τάργυριον*: what Demosthenes (978) calls *ἡ τιμὴ τοῦ παιδός*, or at least the part of the price corresponding to the *βλάβη*.

κείσεται = *καταβεβλήσεται*, 'shall be paid at once.'

625. *οὕτω* = *sic*, 'just' (take him and torture him). Cf. ἀπλῶς οὕτως, Soph. *Aj.* 1204 *κείμει δ' ἀμέριμος οὕτως*, Plat. *Symp.* 176 E *οὕτω πίνοντας πρὸς ἡδονήν*.

626. *κατ' ὀφθαλμούς*: cf. prepositional phrases *κατὰ στόμα*, *ἐς χεῖρας*, *ἐπὶ θύραις* etc. without article, and see 197, 199 n.

628 sq. *ἀγορεύω τινί*, 'I give notice to people (all and sundry)'. A point has been commonly overlooked. *ἀθάνατον* (otherwise rather pointless) plays on *Ἀθηναίων*, and the whole is a protest of the *civis Romanus sum* order. An Athenian citizen could not be tortured. Dionysus gives his pedigree (cf. 22 n.) in v. 631.

The lengthening *ἀθάνατον* is epic, but is found in comic trimeters in *Ach.* 53 and in anap. tetr. *Av.* 688; here Di. is uttering the word with the dignity of a whole Iliad.

632. *φήμ' ἐγώ*: sc. *ἀκούειν*, 'Yes, I hear.'

635. *τί . . οὐ τύπτει*; = *quin vapulas?* equal to an imperative.

639. *εἶναι τοῦτον ἡγοῦ μὴ θεόν*: not identical with *μὴ τοῦτον ἡγοῦ κ.τ.λ.* The position of *μὴ* is determined by the sense, not by metrical convenience: 'consider that one to be no god' (*ἀλλ' ἀνθρωπον*). Cf. 1416 *ἴν' ἐλθῆς μὴ μάτην* (*ἀλλὰ προὔργου*), Soph. *El.* 992 *εἰ φρενῶν | ἐτύγχαν' αὕτη μὴ κακῶν* (*ἀλλ' ἀγαθῶν*).

643. *πληγὴν παρὰ πληγὴν*, 'stroke for stroke'; an adverbial expression like *γῆν πρὸ γῆς* (*ἐλαύνομαι*), the first *πληγὴν* being strictly a contained (or cogn.) accus. with *βασανιῶ* understood.

644. ἰδοῦ, 'there you are!' Aeacus gives him a blow; Xanthias pretends to be waiting for it: 'well now, look out, in case I wince' (not indirect question, cf. 175, 339); and Aeacus answers 'I've hit you *already*.'

645. οὐ μὰ Δι' κ.τ.λ. The reading of mss. οὐ μὰ Δι' οὐδ' ἐμοὶ δοκεῖς is difficult. If correct, we must distribute thus: ΞΑ. οὐ μὰ Δι'. ΑΙ. οὐδ' ἐμοὶ δοκεῖς (sc. αἰσθέσθαι, which must be very awkwardly supplied from the general context), i.e. 'No. I don't think you did either' (viz. feel it). Others read οὐ μὰ Δι', οὐκ ἐμοὶ δοκεῖς (sc. πατάξαι).

The reading in the text='well, I can only say you don't seem to me to have done it.'

646. πηνίκα; 'at what o'clock (does the performance begin)?'

647. καὶ δῆ: 604 n., 1205.

κῆτα πῶς οὐκ ἔπτарον; 'Then I ought to have sneezed.' A lash with a whip might have been expected to affect him at least as much as a tickling straw or feather (Plat. *Symp.* 185 E) or a draught of air. A sneeze comes of external influences, which are often imperceptible. Probably there was a saying at Athens 'it did not even make me sneeze.'

649. ΞΑ. οὐκουν ἀνύσεις τι; ἄτταται. ΑΙ. τί ἄτταται; mss. agree in οὐκουν ἀνύσεις, but the rest is variously written and distributed. Editions commonly give οὐκουν ἀνύσεις; λατταται λατταται, but the text is far preferable, since (1) it is obviously better for X. to be driven only so far as one ejaculation (cf. 657, 659, 664), (2) the formula would rather be ἄτταται λατταται (*Thesm.* 223), (3) ἀνύσεις τι is livelier than ἀνύσεις, (4) the confusions are explained.

τί ἄτταται; 'What's the meaning of "Oh dear"?' Cf. Diph. (*Com. Frag.* 4. 419). Α. πᾶξ. Β. τί πᾶξ; Eur. *Alc.* 806 HP. δόμων γὰρ ζῶσι τῶνδε δεσπόται. ΘΕ. τί ζῶσιν; *Phoen.* 1725 OIK. δεινὰ δειν' ἐγὼ τλᾶς. ΑΝ. τί τλᾶς; Plaut. *Rud.* 736 TR. *numquid minus hasce esse oportet liberas?* LA. *Quid liberas?*

650 sq. ἐφρόντισα ὅπῃ 'Ἡράκλεια κ.τ.λ., 'an anxious thought struck me, as to when my festival at Dioneia takes place.' Dioneia was a deme forming the NE. suburb of Athens, and contained a temple of Herakles outside the walls. The celebration of his festival had been interrupted by the war: cf. Dem. 19. 86 τὰ Ἡράκλεια ἐντὸς τείχους θύειν (a resolution of war-time).

We might have expected γενήσεται, but a present is often used with a future reference, cf. *Eg.* 127 ὁ χρησμός ἀντικρυσ

λέγει | ὡς πρῶτα μὲν στυππειοπώλης γίγνεται, 1087 ἔστιν ἐμοὶ χρησμός . . | αἰετὸς ὡς γίγναι καὶ πάσης γῆς βασιλεύεις, Eupol. fr. 182 ἄκουε νῦν Πείσανδρος ὡς ἀπόλλυται (Kühner-Gerth i. p. 138). Such a use is, however, almost restricted to prophecies (prophetic realisation), and we should understand that suggestion here. The pseudo-Herakles is not simply wondering 'when it will take place,' but making up his mind when it is to take place. 'Let me see; when does my festival take place?' = 'when do I decide that it will . . ?' His ἀτταταῖ is due to his sudden recognition of a neglected duty.

652. ἀνθρωπος ἱερός: editors mostly write ἀνθρωπος. Yet the former is in no way improbable: '(He) is a sacred being.' Cf. 968 Θηραμένης; σοφός γ' ἀνὴρ καὶ δεινὸς ἐς τὰ πάντα, where the metre has prevented similar alteration to ἀνὴρ.

ἱερός, 'extraordinary,' as being under special protection of some god. Cf. Plat. Ion 534 B κούφον γὰρ χρήμα ποιητῆς καὶ ἱερόν.

653 sq. ἰοὺ ἰοῦ: an exclamation of various emotions, depending upon the tone. Dionysus explains it as a cry of admiration or surprise, 'Ho! Ho!' But his tears need further explanation.

ἰππέας ὀρῶ: the actor would look at a portion of the audience.

κρομμύων ὀσφραίνομαι. Aristoph. probably means a compliment to the warlike behaviour of the ἱππῆς. With the common people onions formed a staple article of military food (and perhaps, like the garlic, were supposed to impart spirit). Cf. Pac. 529 τοῦ μὲν (sc. the knapsack) γὰρ ὄζει κρομμυοξυρεγμίας. In Eq. 596-610 the knights are praised for undertaking the same hard labour and eating the same poor food as the humbler classes.

655. ἐπεὶ προτιμᾷς γ' οὐδέν, '(you say that) because, of course, you don't mind (the beating) at all.'

657. οἰμοὶ . . τὴν ἀκανθαν ἔξελε: it is absurd to suppose that X. pretends to have a thorn in his foot. If he were a god he 'would not feel it' (634). Nor is there any humour in the excuse. As a simple explanation of a passage which seems to have baffled commentators, it may be suggested that there was a current song containing the words οἰμοὶ τὴν ἀκανθαν ἔξελε, and that, having let οἰμοὶ slip out, he breaks into the song to complete his sentence. The device is thus the same as in v. 659 [as if, e.g. 'O (!)—to be in England!'].

659-661. Ἀπολλὼν: sc. ἀποτρόπαιε. The cry is forced from

him, but he immediately turns it into the beginning of the quotation of 'an iambic line which I was trying to recall.' According to the schol. the verse was not by Hipponax, but by Ananios. Hipponax of Ephesus (circ. 540 B.C.) ranks after Archilochus and Semonides as poet of iambi. Ananios was a contemporary, and the two were evidently coupled, since the invention of the scazon (or choliambic line) is attributed to each. The ancients were no more infallible than moderns in the ascription of lines to their authors.

ὅς που Δῆλον κ.τ.λ., 'whose dwelling is somewhere in Delos or Delphi,' the exact sense of ἔχειν being to 'hold' (as owner, occupier, or tutelary deity); cf. *Thesm.* 316 χρυσολύρα . . Δῆλον ὅς ἔχεις ἱερὰν, Aesch. *Eum.* 24 Βρόμιος ἔχει τὸν χώρον. The next lines (as quoted by schol.) ran ἢ Νάξον ἢ Μιλητον ἢ θείαν Κλάρων, | ἔκου καθ' ἑρ', ἢ Σκύθας ἀφίξεαι. ['O gracious (!) —emperor, O gentle Aaron !' (Shak. *Tit. And.* 3. 1).]

662. οὐδὲν ποεῖς γάρ: *nihil enim agis*, 'you are doing no good.' γάρ refers to the thought, '(He can act so) because . .'
σπόδει: *Intro.* p. li.

663. μὰ τὸν Δί': sc. οὐ τὰς λαγόνas σποδήσω, ἀλλὰ . .

τὴν γαστέρα: cf. Herondas 5. 33 καὶ χιλίας μὲν ἐς τὸ νῶτον ἐγκόψαι | αὐτῷ κέλευσον, χιλίας δὲ τῇ γαστρὶ.

664. Πόσειδον . . : as if, e.g. 'Caesar (!)—thou canst not die by traitors' hands | Unless thou bring'st them with thee' (Shak. *J. C.* 5. 1).

665. ὅς Αἰγαίου . . βένθεσιν: comedy does not object to departing from the iambic trimeter or other regular metre in a quotation or an established formula of prayer or proclamation (ἐπειδὰν εὐχὴν ἢ ψήφισμα εἰσάγωσιν says schol. on the prose passage in *Thesm.* 295 (q.v.)).

The schol. tells us that these words come from Sophocles' *Laocoön* (fr. 342), but he quotes thus: ὅς Αἰγαίου μέδεις | πρῶνας ἢ γλαυκὰς μέδεις | εὐανέμου λιμνας ἐφ' ὕψηλαῖς σπινάδεσσι στομάτων. Dionysus also is 'trying to remember.' In the text of schol. the first μέδεις is plainly an error, and in neither text has πρῶνας any construction (since μέδεις requires genit.). The emendation <περὶ> πρῶνας is based upon the ease of losing περὶ in its form ρ . [στομάτων in schol. may be a misreading for Σποράδων.] For the whole cf. Soph. *Ant.* 1118 κλυτὰν δὲ ἀμφέπει | Ἰταλίαν, μέδεις δὲ | παγκόνοις Ἐλευσινίας | Δηοῦς ἐν κόλποις. A question arises as to whether πρῶν (cf. *sinus*) is a spur of the sea (i.e. a gulf) or into the sea (a cape). The former occurs in e.g. Aesch. *Ag.* 318 Σαρωνικοῦ |

πορθμοῦ κάτωπτον πρῶνα. Here it is more naturally the latter, with special reference to the worship of Poseidon at Sunium and Geraestus; cf. *Eg.* 560 ὦ δελφίνων μεδέων Σουνιάρατε, | ὦ Γεραλστίε παῖ Κρόνου, *Eur. Cycl.* 294.

670. γνῶσεται: cf. *Hom. Od.* 5. 79 οὐ γάρ τ' ἀγνώτες θεοὶ ἀλλήλοισι πέλονται.

671. Φερρέφατθ': the Attic form (*Meisterhans*², p. 76). Other forms, chiefly poetical, are Φερσέφασσα, Περσέφασσα, Φερσεφόνη, Περσεφόνη.

673. πρότερον . . πρὶν . . , 'earlier . . (namely), before . . ' ; not the mere pleonasm sometimes found.

674-737. Dionysus, Xanthias, and Aeacus have entered the palace. There follows the interlude known as the Parabasis, a usual (but not indispensable) portion of the play, in which the Chorus 'comes forward,' leaving the proper theme of the piece and addressing the audience on contemporary matters, whether concerning the poet or the state of politics. It consists here of *στροφή* or *ψδῆ* (674-685), *ἐπίρρημα* (686-705), *ἀντιστροφή* or *ἀντιψδῆ* (706-717), *ἀντεπίρρημα* (718-737). This is the simplest structure of a *παράβασις*, consisting of what is technically known as the 'epirrhematic *συζυγία*,' without certain occasional additions, e.g. the *πνίγος*. The strophe and antistrophe (sung with dance by half-choruses facing each other) are attacks on the two popular leaders, Cleophon and Cleigenes; the epirrhema and antepirrhema (or parabasis in the narrower sense) give good advice to the public. It is doubtful whether these (which were in recitative) were delivered by the coryphaeus alone, by the coryphaeus and *παραστάτης*, or by half-choruses. The second seems on the whole the most probable.

We must understand that throughout the lyric strophe and antistrophe there is parody of passages known to the audience, but at which we can only guess. [For the political attitude of Aristophanes see *Introd.* p. xvi, xxi sq.]

674-685. An onslaught upon Cleophon. By both Aristoph. and the comedian Plato (who wrote a *Cleophon*) he was regarded with animus, as a low-born and self-seeking demagogue; but these are the one-sided views of the aristocratic section of Athenian society. History tells us only that he was consistently opposed to the peace with Sparta which was desired by the oligarchical party. After the successes of Cyzius (410 B.C.) and Arginusae, and also (later in this year) after the defeat of Aegospotami, Cleophon would hear nothing of peace. He was made away with late in 405 B.C.

In these lines the comedian charges Cleophon with lack of public spirit, with foreign birth, inability to talk Greek, and enmity to peace. The charge of foreign descent was one of the commonest at Athens. It might mean that a man was only *δημοποίητος* (418 n.), that he had got his name foisted on the rolls without claim (*παρέγγραπτος*), or that he was only of citizen birth on one side and therefore *νόθος*. The last was the alleged position of Cleophon, whose mother was said to be Thracian. Such assertions could easily be made in a city where *μέτοικοι*, *ξένοι*, and slaves were numerous, and where 'purification of the rolls' was no infrequent necessity. Against Cleophon, however, the charge seems to have been made with some consistency; cf. Aeschin. *F. L.* 76 Κλεοφῶν . . παρεγγραφεὶς αἰσχροῦς πολίτης καὶ διεφθαρκῶς νομῇ χρημάτων τὸν δῆμον, ἀποκόψειν ἡπείλει μαχαίρα τὸν τράχηλον εἰ τις εἰρήνης μνησθήσεται.

675. *χορῶν*: with *ἐπίβηθι*; cf. Hes. *Op.* 659 (of the Muses) *ἐνθα με τὸ πρῶτον λιγυρῆς ἐπέβησαν αἰοιδῆς* ('set me upon singing'), Soph. *Phil.* 1463 *δόξης οὐποτε τῆσδ' ἐπιβάντες*, Hom. *Od.* 23. 52, etc. *χορῶν* combines the notions 'dances' and 'bodies of dancers,' and *ἐπίβηθι* is used of (1) 'entering upon,' (2) 'mounting upon' (to guide like a steed or car). It is thus neither possible nor desirable here to separate the senses 'enter upon sacred dances' and 'guide (the) sacred chorus.'

ἱερῶν: apart from its primary application to the mysteries, the word implies a claim to protection for freedom of speech.

ἐπὶ τέρψιν, 'for delight of . .'; including both 'to find' and 'to make' pleasure in . .

676. *τὸν πολὺν . . λαὼν ὄχλον*, 'yon mighty throng of folk,' viz. the spectators, practically the whole body of citizens. For *λαὼν* see 219 n.

ὀψομένη: the sight is worth seeing. *σοφίαι*, 'talents' (of all sorts); a more or less ironical compliment on their literary taste and political wisdom.

677. *μυρίαί*, 'countless.' The word describes the sorts of ability; it is not a literal calculation (10,000) of the number of the audience, which Aristoph. would rather exaggerate than the contrary. We do not know precisely how many persons could be seated in the theatre of 405 B.C. Plato (*Symp.* 175 E) puts the spectators of a play of Agathon at *τρισμύριοι*, and this, in round numbers, answers to the calculation of 27,500, which some have gathered from the remains of the stone theatre of the next century. There can be no doubt that the seats were closely packed. [Demosth. (*Androt.* § 35) calls 'the citizens'

πλείους ἢ μυρίους (if the text is sound), but this is not meant to be all-inclusive (see Wayte, *ad loc.*). They are commonly calculated at 20,000 at least; cf. *Vesp.* 700 δύο μυριάδε, Aristot. *Ath. Const.* 24. 10, but *Eccl.* 1132 πλείονων τρισμυρίων.]

678. φιλοτιμότεραι, 'more public-spirited.' For this favourable sense cf. Lycurg. *Leoc.* 15 πρὸς τοὺς θεοὺς εὐσεβῶς καὶ πρὸς τοὺς γονεῖς ὁσίως καὶ πρὸς τὴν πατρίδα φιλοτίμως, Xen. *Mem.* 2. 3. 16.

ἀμφιλάλοις: as speaking (1) a jargon, half-Greek, half-Thracian; (2) with duplicity; cf. ἀμφίγλωσσος (= διγλωσσος, which has both these meanings). For the former cf. ἀμφιμήτριος, for the latter ἀμφιπρόσωπος.

680. δαινὸν ἐπιβρέμεται, 'cries terribly.' For the middle verb cf. Pind. *N.* 11. 8 λύρα δέ σφι βρέμεται καὶ αἰοῖ, Aesch. *S. c. T.* 335 βλαχαὶ . . τῶν ἐπιμαστιδίων . . βρέμονται.

681. Θρηκία χελιδών: for the inarticulate swallow cf. 93 n. Θρηκία is doubly appropriate, alluding (1) to Cleophon's mother, (2) to the story of Procne and Philomela, and their successive marriages to the Thracian Tereus. [In the parodied original the nouns, adjectives, and verbs would refer to the nightingale; here they are travestied to fit the swallow.]

682. ἐπὶ βάρβαρον ἐξομένη πέταλον: the phrase recalls a commonplace concerning the nightingale; cf. *An.* 215, Hom. *Od.* 19. 520 ὥς δ' ὅτε . . ἀηδὼν | καλὸν αἰείδησιν . . | δεινδρέων ἐν πετάλοισι καθεζομένη πυκινούσιν, and (of the swallow) *Pac.* 800 ὅταν ἤρινά . . χελιδὼν ἐξομένη κελαδῇ. For ἐξομένη ἐπὶ with accus. cf. 199. The πέταλον βάρβαρον is Cleophon's tongue. Those who quarrel with the expression 'on whose lips a swallow cries . . seating itself upon a foreign leaf' are hardly constituted to deal with comic parody. [In the original it may have been the χελὴ of some stream on which the Daulian nightingale sang her loss of Itys.]

683. ῥύξει: so Dindorf for κελαρύξει (with variant κελαδεῖ). Cleophon 'snarls you an 'twere any nightingale.' The word is exactly of the condensing sort which the comedian would use, if Cleophon's manner was of the kind. An interlinear adscript κελαδεῖ το ῥύξει would account for the mss. readings.

ἐπὶ κλαντον, 'accompanied by tears.'

ἀηδόνιον νόμον: (1) he is a swallow trying to act the nightingale (a barbarian trying to talk Greek), (2) ἀηδόνιος νόμος itself implies tearfulness, (3) we may suggest that there is an allusion to Ἡδῶνοι, a Thracian people, whose name was often given to Thracians in general.

684 sq. ὥς ἀπολείται, κὰν ἴσαι γένωνται : generally rendered 'he is sure to perish, even if there prove to be equal votes (ψῆφοι),' it being assumed that he was at this time threatened with a trial (or with ostracism, a process which had been discredited by the case of Hyperbolus, but which had probably not been abolished). We know nothing of any such trial; nor is it easy to see how—unless possibly as a moral result—Cleophon could be undone by equal votes. By Athenian law equality of votes meant acquittal: cf. Eur. *El.* 1268 καὶ τοῖσι λοιποῖς δδε νόμος τεθήσεται, | νικᾶν ἴσαις ψῆφοισι τὸν φεύγοντ' δέλ, Aesch. *Eum.* 744, Aeschin. *Ctes.* § 252. It appears, it is true, (from Hesych. and elsewhere) that σφίσεσθαι κὰν ἴσαι γένωνται was proverbial for 'escaping by the skin of the teeth' (or rather 'a miss is as good as a mile'). It might, therefore, be suggested that ἀπολείται is substituted παρὰ προσδοκίαν for e.g. σωθήσεται. Yet, to have any point, the order would need to be 'that, even if the votes prove equal, he will—be done for.'

We shall do better to supply σπονδαί in place of ψῆφοι: 'that he will be done for, even if fair terms are got' (from Sparta). The comedian thus humorously applies the proverbial κὰν ἴσαι γένωνται in a new sense. Cleophon's political position depends on the continuance of the war, and he will be ruined by peace, even if just and fair (or 'equal') terms are obtainable. Ellipsis of a noun (γνώμη, ψῆφος, δίκη, πλεγγή, μοῖρα, etc.) occurs where the word would naturally suggest itself. No further rule can be laid down, nor does the context necessarily contain the cognate verb: cf. Soph. *O. T.* 810 οὐ μὲν ἴσην γ' ἔτεισεν.

[We may perhaps render the strophe thus :

*O Muse, inspire our sacred choir,
And lend all joy to my song :
See, wisdom and wit, without end they sit
In this grand Athenian throng.
Of higher sort their aim
Than Cleophon's selfish game ;
On whose lips, that babble their mongrel Greek,
A swallow doth gabble with fearsome shriek,
And sits on a leaf,
And snarls its grief,
Its Thracian tale of the nightingale ;
That tearful strain how, when we've won
The fairest of terms, he's dead and done.]*

686. ἱερὸν : 675 n.

687. ξυμπαινεῖν : more modest than παραινεῖν ; the chorus

simply 'lends its help' to the good cause. The force of *ξυμ-* is felt with *διδάσκειν* also. Cf. *Soph. Ant.* 537 *καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας*, *Xen. Cyr.* 7. 1. 1 *προσήμεγκαν ἐμπιεῖν καὶ φαγεῖν*.

ἡμῖν δοκεῖ, 'we move that . . '

688. *ἐξισῶσαι*: explained by the following words. There is no special reference as yet to the franchise (692), but to the removing of prejudice and party oppression.

689. *κεῖ τις . . παλαίσμασιν*. Phrynichus is treated as the prime mover (with Peisander and Theramenes) in the oligarchical revolution of the 400 in 411 B.C. Cf. *Thuc.* 8. 68 *παρέσχε δὲ ὁ Φρύνιχος αὐτὸν διαφερόντως προθυμώτατον ἐς τὴν ὀλιγαρχίαν*. He was the most stubborn in upholding it, and was assassinated in the Agora in consequence. Aristoph. is not without sympathy for the party, and it is convenient to blame the dead Phrynichus. The feeling of the *δῆμος* had not died out in the intervening years, and the justice of its suspicions was proved by the events of 404 B.C.

σφαλεῖς . . παλαίσμασιν . . ὀλισθοῦσιν: sustaining a familiar metaphor from the palaestra. Phrynichus had been too clever for simpler people.

691. *αἰτίαν ἐκθεῖσι*. The legal expression 'declared cause' dispenses with the article. The poet does not wish them to rake up old questions, but merely to 'state a case' which shall amount to an acknowledgement, a plea, a request for pardon. For the active *λύσαι*, of 'undoing' an obligation by paying, cf. *τέλη λύειν* and *Soph. Phil.* 1224 *λύσων ὅσ' ἐξήμαρτον*, *Ath.* 227 f.

692. *εἴτ') (πρῶτον* 687.

ἀτιμον κ.τ.λ. This advice was followed when, later in the year, Athens found itself besieged by Lysander: *Xen. Hell.* 2. 2. 11 *τοὺς ἀτίμους ἐπιτίμους ποιήσαντες ἐκαρτέρουν*. Public enemies and debtors, embezzlers, persons bribed, deserters, insulters of magistrates, etc. were visited with *ἀτιμία* in various degrees of severity. To propose formally in assembly the restitution of citizenship in a particular case brought a severe penalty on the mover, but Aristoph. suggests it in the theatre as a general policy under cover of his *ιερός χορός*.

693. *τοὺς μὲν ναυμαχῆσαντας κ.τ.λ.* The sentence begins as if an antithetical *τοὺς δὲ πολλὰ δὴ ναυμαχῆσαντας ἀτίμους μένειν* (or *τοῖς δὲ π. ναυμαχῆσαι μὴ παρῆναι μίαν ξυμφοράν*) was to follow. But after v. 694 the writer thinks it well to prevent misconception as to his attitude, and so begins a parenthetical

qualification, into which the *δέ*-clause becomes incorporated. The reference is, of course, to Arginusae (33, 191).

μίαν: 191 n.

694. Πλαταιᾶς. Long after their assistance to Athens at Marathon the Plataeans had shown extraordinary loyalty to the Athenian cause in 427 B.C., when the Peloponnesians besieged and destroyed their town. They had then been allies for ninety-three years (Thuc. 3. 68). Those who escaped, to the number of 212, made their way to Athens (ibid. 24). By a decree of the people (ap. Dem. *Neaer.* 1380) it was resolved Πλαταιᾶς εἶναι Ἀθηναίους ἐντίμους καθάπερ οἱ ἄλλοι Ἀθηναῖοι καὶ μετεῖναι αὐτοῖς ὥνπερ Ἀθηναῖοι μετέστι πάντων; cf. Lys. 23. 2. The sense of the present line has sometimes been strangely misunderstood. It does not mean that the slaves were not made full Athenians, but had only qualified 'Plataean' rights. There is nothing to show that the Plataeans were in any such position. The sufficiently obvious meaning is that the slaves were treated as heroes, receiving as much recognition as the brave and much enduring people of Plataea.

697. πρὸς δέ: adverbial, 'but in addition' (τούτοις depending on παρῖναι). Cf. Eur. *Med.* 410 πρὸς δέ καὶ πεφύκαμεν γυναῖκες. [It is less neat to join πρὸς δέ τούτοις and supply a dat. antecedent to αἱ.]

698. χοὶ πατέρες: grammatically parenthetical, otherwise strictly χῶν οἱ π. or ὥσπερ καὶ οἱ π. would be needed.

699. τὴν μίαν: which disfranchised them. μίαν: stressed in contrast to πολλὰ δὲ. ταύτην is added with a certain contempt (12, 724 n., 1533). ξυμφορὰν: euphemistic for ἀμαρτίαν, as if it had been more their misfortune than their fault.

αἰτουμένοις. It is hard to decide between this and αἰτουμένους (passive with ὑμᾶς). For the middle cf. Aesch. *Cho.* 2 σωτὴρ γενοῦ μοι ξύμμαχος τ' αἰτουμένῳ (=inf. 1127), *S. c. T.* 246, and for the pass. *Cho.* 478 αἰτούμενός μοι δὸς κράτος τῶν σῶν δόμων, Theoc. 14. 63.

700. σοφώτατοι φύσει: i.e. naturally sensible, but misled by demagogues.

701. ἐκόντες: ultro. They should rather offer than wait to be importuned or forced.

συγγενεῖς κτησώμεθα κ.τ.λ.: not merely = ποιησώμεθα, but 'let us get them (for we need them) for kinsmen, and for fully franchised, and for citizens.' The three words are intended to

cover all the ground. Aliens (μέτοικοι and ξένοι), ἄτιμοι and slaves are all to be raised to (1) συγγενεῖς, (2) ἐπίτιμοι, (3) πολῖται.

703. ταῦτ' ὀγκωσόμεσθα, 'if we are to be on our dignity in these matters.' Cf. 528 n., 748 (καὶ τοῦθ' ἡδομαι), Hom. *Il.* 5. 185 τὰδε μάλινται, and in Latin e.g. *illud stomachor*.

704. τὴν πόλιν καὶ ταῦτ' ἔχοντες κ.τ.λ. : (1) lit. 'and that, too though our country is in the trough of the waves,' the last words being from Archilochus (ψυχὰς ἔχοντες κυμάτων ἐν ἀγκάλαις); cf. Eur. *Hel.* 1062 πελαγίους ἐς ἀγκάλας, Aesch. *Cho.* 585 πόντιαι ἀγκάλαι (= κοιλότητες schol.). For the metaphor cf. 361 τῆς πόλεως χειμαζομένης. καὶ ταῦτα, when = *praesertim cum*, usually begins its clause, but there is no binding rule. Blaydes quotes Diodor. (*Com. Frag.* ii. 546) τὴν ἐσομένην καὶ ταῦτα μέτοχον τοῦ βίου. In any case emphasis will justify unusual order, and τὴν πόλιν is emphatic. (2) It is not unlike Aristoph. to pack with this another sense: 'though we hold our country in the arms of the sea,' i.e. though our existence depends on our sea-power.

[The punctuation ἀποσεμνυνόμεθα | τὴν πόλιν, καὶ . . makes a strange accus., gives ἔχοντες, though without adv., the sense of ὄντες, and ignores the evidence of Archilochus for joining τὴν πόλιν ἔχοντες.]

706. εἰ δ' ἐγὼ ὀρθὸς ἰδεῖν κ.τ.λ. From the *Phoenix* (or *Caeneus*) of Ion of Chios (schol.), but Aristoph. substitutes ἡ τρόπον . . οἰμώζεται for ὦ πολιῆται of his original. The infin. follows ὀρθὸς as it might ἱκανός, δυνατός, ἀγαθός, ὀξύς (Thuc. 1. 70).

δοῦσι: not = δς, but either (1) describes the class or (less naturally) (2) is indirect question.

707. οὐδ' : no more than Cleophon (684).

ὁ πίθηκος οὗτος: οὗτος of the well-known and with contempt (699, 724). πίθηκος to the Greeks was the type not so frequently of mimicry as of malicious cunning. According to Eubulus (*Com. Frag.* iii. 260) it is ἐπίβουλον κακόν. Cf. *Ach.* 907 ἄπερ πίθακον ἀλιτρίας πολλὰς πλέων, inf. 1085. In *Eq.* 887 οἷσις πιθηκισμοῖς με περιελαύνεις some ancients explained by ἀπάταις, others by μιμήμασιν (Neil). It here includes both.

708. Κλειγένης: nothing is known of him beyond this passage. The nickname ὁ μικρός was not rare (cf. 55 n.), but C. need not actually have borne it. [There is, of course, parody throughout these lyrics, and the original—we may perhaps guess—contained references to βασιλεὺς ὁ μέγας (= βαλανεὺς ὁ μικρός), χρηστότατος (= πονηρότατος), who

ruled over the Lydian river which brought down the golden sand from the Tmolian soil (e.g. *Λυδο-, κόνιος, Τμωλίας γῆς* = *ψευδο-, κόνιας, Κιμωλίας γῆς*). This would also give a point to *κρατούσι*.]

A *βαλανεύς* was held in low esteem (*Eq.* 1403).

- 710-713. ὁ *πονηρότατος*, 'most niggardly' (cf. *malignus*).
 • The keeper of public baths, to whom a small fee was paid, could be mean with the soap (*ρύμμα*), which might be adulterated or made with inferior materials. Modern soap is a compound of fats with (in the ordinary kinds) potash and soda. For Greek *ρύμμα* potash and soda formed a powder, and sometimes this, sometimes Cimolian clay (which contained soda), was used as soap.

The *κονία* is called *κυκησίτεφρος* because the making involves the stirring of wood-ashes in water to produce 'lye' by extracting the alkaline salts. After evaporation the result is potash. To this is added *νίτρον* (or, in Attic, *λίτρον*), 'carbonate of soda.' In cheap soap the *νίτρον* would be bad, and the 'lye' (or *κονία*) mixed with such adulterated *νίτρον* is *ψευδόλιτρος*.

710. *πονηρότατος* . . . ὅποσοι: i.e. *τούτων* (or *πάντων*) ὅποσοι . . . Cf. *Hom. Od.* 6. 150 *εἰ μὲν τις θεός ἐστι, τοὶ οὐρανὸν εὐρὺν ἔχουσι*, *Xen. An.* 5. 1. 8 *εἰδέναι τὴν δύναμιν ἐφ' οὗς ἂν ἴωμεν*.

712. *Κιμωλίας γῆς*: playing on the senses 'ruling the land' and 'owning the earth (clay)' of Cimolus, a small island of the Cyclades, just N. of Melos, whose soil afforded a natural soap (*γῆ σμηκτρὶς*). Cf. *Ov. Met.* 7. 463 *cretosaque rura Cimolii*.

715-717. οὐκ *εἰρηνικός*: he belongs to the war-party.

ἄνευ ξύλου βαδίζων. Surely this means 'without his staff (or *bâton*) of office,' not his 'walking-stick' (which every Athenian carried), but such as was borne by the *dikasts*, etc. We do not know what his office was, but it is certain that many citizens secured public positions through the war and would lose them if peace were made. In such a case *Cleigenes* would be at the mercy of his enemies. The official staff was a protection, since to assault a magistrate meant *ἀρμύλα*. *Aristoph.* chooses to put it humorously that, 'with his drunken habits,' he might perhaps, 'if he had no stick,' meet with a footpad.

[Lines 706-717 may perhaps be rendered thus:

*If I can scan the life of man,
 And tell who shall smart and how,
 Not long shall we see that chimpanzee
 Who is such a nuisance now,*

*Our Cleigenes the small,
Most mean of bathmen all
Who wield their sway o'er the ash-stirred lye
And Cimolia's soil and bad alkali.
With this fact in his mind
He's to peace disinclined,
For fear some day, as he wends his way
The worse for drink and without his stick,
The footpads may play him a nasty trick.]*

718. πεπονθέναι ταύτων = τὸν αὐτὸν τρόπον διακείσθαι, 'to be in the same state of mind toward . . '

719 sq. ἔς τε . . ἔς τε . . 'on the one side towards those citizens who are gentlemen, on the other towards the old currency and the new gold coinage.' The 'new gold coinage,' struck in the previous year from the figures of Nike (as the schol. tells us on good authority), appears (like the 'old currency') to have been exceptionally pure, to judge by the extant specimens. These are opposed to the debased currency consisting of bronze pieces coined 'the day before yesterday.' [Prof. Murray in his translation rightly accepts this complete explanation from Mr. G. Macdonald.]

721. οὔτε . . θ' (727), 'as we do not . . so . . '

τούτοισιν: viz. the ἀρχαῖον νόμισμα (of silver) and the καινὸν χρυσίον.

οὔσιν οὐ κεκιβδηλευμένοις. The treatment of participle as adj. is not specially rare, and hence another participle (of εἰμι) comes to be attached. Cf. Xen. *Hell.* 2. 1. 28 διεσκεδασμένων . . τῶν ἀνθρώπων ὄντων, frag. adesp. 470 βλον διώκησ' ὄντα πρὶν πεφυρμένον. The development is a natural outcome of e.g. κεκιβδηλευμένοι εἰσι. So in act. Eur. *Hec.* 358 οὐκ εἰωθὸς ὄν.

722. καλλίστοις: in purity (rather than in form).

ὡς δοκεῖ: i.e. 'as is admitted.'

723. ὁρθῶς κοπεῖσι, 'honestly struck.' Contrast with Lucian, *Adv. Indoct.* 2 κίβδηλα καὶ νόθα καὶ παρακεκομμένα.

κεκωδωνισμένοις: 79 n.

724. πανταχοῦ: as in modern times certain coins (e.g. the English sovereign and the French twenty-franc piece) are readily accepted and even sought for abroad. Xenophon (*Vect.* 3) tells how the Athenian silver coin was exchangeable πανταχοῦ at a profit.

725. τούτοις τοῖς πονηροῖς: for the contempt in τούτοις cf. Plat. *Crit.* 45 A οὐχ ὁρᾶς τούτους τοὺς συκοφάντας, ὡς εὐτελεῖς;

and 707. The χαλκία ('mean bits of bronze') are referred to in *Ecccl.* 815 τοὺς χαλκοὺς δ' ἐκείνους ἡνίκα | ἐψηφισάμεθ' οὐκ οἶσθα, to which the reply is καὶ κακὸν γέ μοι | τὸ κόμμ' ἐγένετ' ἐκείνο, for, when in the act of using it, the purchaser was prevented by a proclamation that bronze was to be out of currency and silver money to be used. The schol. tells us that the bronze coins were struck 406 B.C., while the *Ecclesiastusae* belongs to the year 392. [Those who have thought that 'the new gold coinage' is attacked have been obliged to take χαλκίους as a contemptuous term for gold debased with bronze.]

726. χθές . . κοπεῖσι: not τοῖς χθές κ.τ.λ., but 'though struck . . .' or 'struck as they were . . .'

τῷ κακίστῳ κόμματι, 'with that most vile stamp of currency (known to us all).'

729. παλαίστρας: i.e. properly trained in γυμναστική: χοροῖς, in religion and its ceremonies: μουσικῇ, in music and letters; i.e. well-educated gentlemen. Cf. Xen. *Pol. Lac.* 2. 1 πέμπουσιν εἰς διδασκάλων μαθησομένους καὶ γράμματα καὶ μουσικὴν καὶ τὰ ἐν παλαίστρᾳ. Only citizens could take part in the gymnasia or dance in the χοροί.

730. χαλκοῖς, cheap and worthless; ξένοις, of foreign birth; πυρρῆαις, 'red-headed,' i.e. quondam slaves from Thrace and Scythia. While the three words are applied to the new citizens they are equally suitable to the base coins, as being of bronze, foreign to Attic usage, and red in tint. Πυρρῆας (like Xanthias) was a frequent name for a slave (cf. Luc. *Tim.* 22), and was even used generically for δούλος (e.g. Pherecr. in *Com. Frag.* ii. 327 Μιλήσιός τις πυρρῆας). Cf. the comic Latin *rufus*, implying *servus*. Among comic masks red hair and red cheeks were 'the mark of a roguish slave' (Haigh, *Att. Theat.* p. 239, from Pollux). Van Leeuwen suspects that Cleophon was red-headed. For a similar metaphorical application of words of the coinage cf. *Ach.* 517 ἀνδράρια μοχθηρά, παρακεκομμένα, | ἄτιμα καὶ παράσημα καὶ παράξενα.

731. καὶ πονηροῖς κάκ πονηρῶν: i.e. καὶ (τοῖς) πονηροῖς-κάκ-πονηρῶν, rather than καὶ (τοῖς) πονηροῖς καὶ (τοῖς) ἐκ πονηρῶν. The expression was virtually a compound; cf. Dem. 614 δούλους καὶ ἐκ δούλων καλῶν ἑαυτοῦ βελτίους καὶ ἐκ βελτιόνων, Soph. *Phil.* 384 πρὸς τοῦ κακίστου κάκ κακῶν Ὀδυσσέως, Eur. *Andr.* 591 ὦ κάκιστε κάκ κακῶν. Cf. also δουλέκδουλος.

732. ὑστάτοις ἀφικμένοισιν: without article (cf. 726) = 'last arrivals as they are.'

733. οὐδὲ φαρμακοῖσιν ἐκῇ ῥαδίως κ.τ.λ., lit. 'would not without scruple even have used at random as scapegoats.'

ῥαδίως has the sense seen in ῥαδιουργός ('with a careless conscience'), while ἐκῇ means 'without picking and choosing among them.' For the absence of ὡς from proleptic φαρμακοῖσιν cf. Antiph. *Com. Frag.* iii. 57 τῶν δ' ἀκοντίων | συνδούντες ὀρθὰ τρία λυχνέϊφ χρώμεθα.

φαρμακοί, sometimes called loosely by the more general word καθάρματα, were two persons (one for the men and one for the women) kept in readiness, beaten, driven out, and put to death in purification of the state at the festival of the Thargelia (May). At this date they were in all probability condemned criminals, utilised for a rite which would otherwise have become merely symbolised. According to the schol. deformed persons were chosen. [The original notion of φαρμακός was 'medicine man' or 'magic man,' whose expulsion and destruction were supposed to have the effect of magic 'medicine' in curing the community (Harrison, *Proleg.* pp. 95 sqq.).]

735. χρήσθε τοῖς χρηστοῖσιν : a jingle intended to bring home the etymology ; *utimini utendis* ; cf. 1455.

καὶ κατορθώσασι γὰρ : καὶ does not belong to γὰρ, but answers to κἀν : 'on the one hand . . . on the other . . .'

736. ἐξ ἀξίου γοῦν τοῦ ξύλου. There was a proverb ἀπὸ καλοῦ ξύλου κἀν ἀπάγξασθαι (schol.) ; cf. Publ. Syr. 911 *vel strangulari pulchro de ligno iuvat*. It is an aggravation of hanging to be hanged *ex infelici arbore* (like John Brown 'on a sour apple-tree'). Herodotus (5. 11) has the similar ὑπὸ ἀξιοχρεῶ καὶ ἀποθανεῖν ἡμίσεα συμφορῇ.

737. ἦν τι καὶ πάσχετε, πάσχειν κ.τ.λ. The tenses should be noted ('If you come to any grief) you will, even if you are (in that case) suffering anything, be thought by the wise to be suffering "on a respectable tree."')

738. An interval has elapsed, during which Dionysus has been recognised by Pluto and Persephone, entertained by them, and acquainted with the situation between the rival poets.

γεννάδας ἀνὴρ, 'a real gentleman' ; cf. 179.

740. τὸ δὲ μὴ πατάξαι σ' : exclamatory ; cf. 530 n.

741. ὅτι . . . ἔφασκες : a construction naturally substituted here for the more typical ἐξελεγχθῆναι with participle. ἐξελεγχθέντα φάσκοντα is by no means impossible Greek, but it would have been intolerable to combine ἐξελεγχθέντα δοῦλον ὄντα φάσκοντα εἶναι δεσπότην.

742. **τοῦτο μέντοι δουλικὸν εὐθὺς κ.τ.λ.**, 'now, in doing that, you have at once done a thing which marks the slave,' viz. in the useless and vapouring threat that the master 'would have suffered for it.'

εὐθὺς in the sense 'to begin with' includes that of 'for instance,' the notion being that we need not wait any longer for an example; cf. Aristot. *Rhet.* 3. 4. 6 ὥσπερ ζῶον εὐθὺς. So *αὐτίκα* (*Av.* 166) and *αὐτίκα πρῶτον* (*Plat. Gorg.* 472 c).

745. **χαίρεις, ἱκετεύω; ἱκετεύω** is an expletive = 'pray' (sc. tell me). 'Do you really, now?'

μὴ ἄλλ': 103 n.

ἐποπτεύειν, 'to be in the seventh heaven.' The *ἐπόπτης* was the highest grade of *μύστης*, who had beheld the most sacred arcana and made sure of his place in the future life; cf. 155, 454. According to Plutarch (*Demetr.* 26) the step was from the Little Mysteries to the Greater, and then *ἐπώπτεον τοῦλάχιστον ἀπὸ τῶν μεγάλων ἐνιαυτὸν διαλείποντες*. At the mysteries themselves the *ἐπόπτης* was filled with an ecstatic rapture.

747. **τί δὲ τονθορύζων**: sc. *ποιεῖς* (or rather *πάσχειν δοκεῖς*, to be supplied from the last words).

748. **καὶ τοῦθ' ἥδομαι**: 703 n. Kühner-Gerth i. 298 sq.

749. **ὥς μὰ Δί' οὐδὲν οἶδ' ἐγώ**: sc. *ἡδόμενος*, lit. 'in such degree as I do not know (that I rejoice) in anything (else)' = 'more than in anything I know of.' For the absence of *ἄλλο* cf. *Plut.* 901 ΔΙ. *σὺ φιλόπολις καὶ χρηστός*; ΣΤ. *ὥς οὐδεὶς γ' ἀνὴρ*, *ibid.* 247.

750. **ὁμόγνιε Ζεῦ**: an exclamation of growing excitement. The exact point of the humour of this passage appears to have been missed. There is a burlesque of the tragic *ἀναγνώρισις* or 'recognition-scene.' In melodrama the 'long-lost' relative used to be discovered by various indications. ['Have you a strawberry-mark on your left arm?' 'Yes!' 'Then come to my arms, my long-lost che-ild' (which is here represented by 752 sq.).] Xanthias recognises his brother by common family traits. 'Do you mutter? Are you meddlesome? Do you eaves-drop?—Then you are he!'

ὁμόγνιος Ζεὺς is Zeus in his capacity of guardian of the rights of kinship; cf. *Zeὺς ξένιος, φίλιος, ἐρκεῖος*, *Soph. Ant.* 670 *Δία ξύναιμον*, *Eur. Andr.* 922 *ἀλλ' ἀντομαί σε Δία καλοῦσ' ὁμόγνιον*. Conversely a kindred clan recognise the common patron (*deus gentilicivus*).

756. **ὁμομαστιγίας**: a surprise for e.g. *δμαιμός, ὁμοπάτριος*,

ὁμομήτριος. For 'the patron of our common birth' there is substituted 'the patron of our common worthlessness.' We must by no means render pointlessly and irreverently 'who is a *μαστιγίας* like us.' Fellow *μαστιγίαι* have as common patron in this relation a *Ζεὺς ὁμομαστιγίας* (see last note). We might perhaps render, 'God of the bond that lashes us together.'

757. τίς οὗτος κ.τ.λ. This, as a schol. saw, was not the question which X. had meant to ask, but the noise within breaks off his sentence. He might perhaps have continued with e.g. 'What have you been doing all these years?'

759. ᾄ. πῶγμα πῶγμα κ.τ.λ. The mention of the tragedians suggests a tragic expression, the present couplet with its repeated words (cf. 1353-1355 n.) being plainly a parody. To give ᾄ to Xanthias is to weaken the impressive solemnity of Aescus.

πῶγμα probably contains the sense (also found in *πῶγος* of tragedy) 'legal action' or dispute (*causa*); cf. 1099, Aesch. *Ag.* 1537 ἐπ' ἄλλο πῶγμα . . βλάβης.

761. ἐστὶ κείμενος: cf. 35-37 n., 'there exists a law in force,' whereas κείται would = 'a law is in force.'

762. ἀπὸ τῶν τεχνῶν κ.τ.λ. It is an error to join these words to κείμενος, as if ἀπὸ could mean ὑπὸ. They belong to what follows. The use of the resumptive αὐτὸν (764) shows that the preceding line (763) belongs to ἀπὸ κ.τ.λ. Thus lit. 'There is a law that the best among his fellow-craftsmen out of (de) all the arts which are distinguished and require ability (that man) is to receive . . .' Had the order really been νόμος τίς ἐστὶ κείμενος ἀπὸ τῶν τεχνῶν, (viz.) τὸν ἀριστον κ.τ.λ. there would have been no occasion for αὐτὸν. The best artist is 'taken from' each department.

μεγάλοι: i.e. not βάνανσοι.

764. σίτησιν κ.τ.λ. Rewards to Athenians who had deserved well of their country included σίτησις ἐν πρυτανείῳ and προεδρία at public gatherings. Among such persons were Olympic and other victors, and the same rule here holds in Hades.

αὐτὸν: the resumptive is more commonly τοῦτον, but cf. Eur. *Bacch.* 202 πατρίους παραδοχὰς ἄς θ' ὁμήλικας χρόνῳ | κεκτῆμεθ', οὐδεὶς αὐτὰ καταβαλεῖ λόγος, and Eubul. ap. Ath. 8 B. [It is possible, though far less natural, to render αὐτὸν as *ipsum*, i.e. *solum*, 'by himself,' apart from the ruck of his confrères.]

ἐν πρυτανείῳ: equally good with ἐν τῷ πρυτανείῳ: cf. 129, 320, *Eq.* 709 τὰν πρυτανείῳ σιτία.

765. **μανθάνω.** The dramatist puts a word into Xanthias' mouth simply in order to break his inaction, since there is no by-play or 'business' to engage him during this narrative. Good instances of this technical device may be seen in the conversation between Prospero and Miranda (Shak. *Temp.* 1. 2).

766. **ὥς ἀφίκοιτο κ.τ.λ.** For the opt. (as if ἐτέθη ὁ νόμος had preceded) see 24 n., and particularly the quotation from Demosthenes. Add *Eq.* 133 B καὶ τί τόνδε χρὴ παθεῖν; | Α. κρατεῖν, ὥς ἕτερος ἀνὴρ βδελυρώτερος | αὐτοῦ γένοιτο. For the same reason we get ἔδει (sc. ὡς ἔφη ὁ νόμος).

768. **τί δῆτα . . Αἰσχύλον;** a quiet assumption that Aeschylus is of course safe enough. His νυνὶ δὲ τίς; is spoken with amazement.

769. **τὸν τραγῳδικὸν θρόνον,** 'the chair for tragedy,' i.e. the *προεδρία* in that particular department.

771. **ὅτε δὴ κατήλθ'** 'no sooner did Eur. come down.' The death of Euripides occurred fifty years after that of Aeschylus (456 B.C.). For Aristoph. and these poets see *Introd.* pp. xv sqq.

ἐπεδείκνυτο (= ἐπίδειξιν ἐποιεῖτο), 'he began to show off' to his favourite and congenial audience, one which would appreciate his immoral casuistries.

772. **βαλλαντιοτόμοις.** The *βαλλάντιον* (*marsupium*) was a leather pouch hanging from a girdle. Thieves cut this purse away (hence Plat. *Rep.* 348 D τοὺς τὰ β. ἀποτέμνοντας). When the money was carried in the girdle (ζώνη) itself, the girdle was cut (*sector zonarius* Plaut. *Trim.* 4. 2. 20).

774. **ὅπερ ἔστ' ἐν Ἀίδου πλήθος:** an attraction for ὅπερ εἰσὶ πλήθος ('who are a multitude') rather than ὥνπερ ἐστὶ . . Cf. Hdt. 5. 108 τὴν ἀκρην, αἱ καλεῦνται Κληῖδες, Verg. *Aen.* 6. 611 quae maxima turba est (after plurals), and e.g. *Pompeius, quod populi Romani lumen fuit* (Cic. *Phil.* 5. 39).

775. **τῶν ἀντιλογιῶν,** 'his argumentations.' **λυγισμοί** and **στροφαί** are words from the wrestling-school, the latter being so frequently applied to tricks of argument or rhetoric that it was borrowed by Latin (*strophæ*). Aristoph. is not thinking of the dialectic skill so much as of the casuistry, encouraging a loose morality welcome to these criminals.

778. **καθῆστο.** The allowable forms of the 3rd pers. are in Attic καθῆστο (most common), καθῆτο, ἐκάθητο (but not ἐκάθηστο). Kühner-Blass,³ ii. p. 227. [The root is ἥσ- and the forms in -ητο are later than καθῆστο.]

κούκ ἐβάλλετο; 'and did he not find himself pelted?' (imperf.).

779. ὁ δῆμος: as if there was an ἐκκλησία in Hades.

κρίσιν ποιεῖν: not = κρίνειν (which would require ποιέσθαι), but 'to institute (arrange) a trial.' Cf. 785 and ἐκκλησίαν ποιεῖν) (ποιέσθαι.

781. οὐράνιον γ' ὄσον: sc. ἀνεβόα. The shout went 'sky-high' (cf. *it clamor caelo*). So *Nub.* 357 οὐρανομήκη ῥήξατε φωνήν, *Vesp.* 1492 σκέλος οὐράνιον γ' ἐκλακτίζων.

783. ὥσπερ ἐνθάδε. Aecus and Xanthias can boast of little χρηστόν between them. The actor meanwhile makes a gesture including the audience; cf. 276 n.

785. ἀγῶνα ποιεῖν: 779 n. The division of the tribrach after the second syll. in αὐτίκα μάλα is permissible through the close union of the two words. See Starkie, *Vesp.* Introd. p. xl.

787. Σοφοκλῆς. Aristoph. does not use the contraction Σοφοκλής. The sole exception occurs in anapaestic dimeters inf. 1516 Σοφοκλεῖ (q.v.). But he uses Ἡρακλῆς, as do even the old inscriptions (Meisterhans², p. 104), and Θεμιστοκλῆς. The variation appears to be purely rhythmic, i.e. the contraction may be used in words in -κλῆς when the fourth syll. from the end is long, but not (in comedy) when it is short. Hence Ξενοκλῆς (86), Περικλῆς (*Ach.* 530).

788. μὰ Δί' οὐκ ἐκεῖνος: exactly our English 'not he!'; lit. 'not that (right-minded) man'; cf. 1144 οὐ δῆτ' ἐκεῖνος, ἀλλὰ . . and 1456.

ἔκυσε μὲν: answered by νυνὶ δ' (791); 'but he kissed Aeschylus, I mean (δῆ) when he came down . . and now . .'

790. κάκεινος ὑπεχώρησεν κ.τ.λ., 'and he' (once more emphatically, Sophocles) 'conceded the chair to him (Aeschylus).' The conduct of ἐκεῖνος is thus strongly opposed to that of Euripides. [The rendering 'and he (Aeschylus) yielded him a share in his seat' can only have been offered in desperation, through failure to note this force of ἐκεῖνος. Two persons cannot share a θρόνος, and if Aristoph. had meant anything so improbable as that Aeschylus was prepared to make such an offer, he would have said ὑπεχώρει.]

791. νυνὶ δ' ἔμελλεν, 'and now (in the present circumstances) he was (viz. when I left them) intending . .'

ὡς ἔφη Κλειδημίδης. We can only guess at the meaning. Alternatives are (1) that Cleidemides was a gossip, who knew

all the latest news, or at least the news about Sophocles, (2) that we should render 'as Cleidemides once said' = 'to quote (the famous remark of) Cleidemides,' the allusion being to a person of that name who had once declared his intention to sit as *ἑφεδρος*, probably in circumstances suggesting the modern political attitude of 'sitting on a rail.' For a similar use of (ὡς) *ἔφη* cf. *Vesp.* 1183 ὦ σκαίε κάπαίδευτε, *Θεογένης ἔφη*, | μῦς καὶ γαλᾶς μέλλεις λέγειν ἐν ἀνδράσι ;

792. *ἑφεδρος*, 'third man out' (*suppositicius*), who waits, not necessarily (as the present place shows) to fight the winner, but to take the place of the beaten man if that man is the one whose cause he favours ; cp. [Eur.] *Rhes.* 119 νικῶν δ' ἑφεδρον παῖδ' ἔχεις τὸν Πηλέως ('you have him to contend with in turn'), *Xen. An.* 2. 5. 10, *Aesch. Cho.* 865 n.

794. πρὸς γ' *Εὐριπίδην* : the γε is contemptuous, 'with (a) Euripides, at any rate.'

796. *κάνταῦθα δὴ*, 'and therefore, be sure . . .' [The line suggests a tragic origin.]

τὰ δεινὰ : the generic or comprehensive article, as in *Soph. Aj.* 312 (= 'the whole range, or all sorts, of clever devices') ; cf. *Aesch. S. c. T.* 581 ἐξ ἧς τὰ κεδνὰ βλαστάνει βουλευματα, *Dem.* 1017 φανερώς τὰ ψευδῆ μεμαρτυρήκασιν.

797. *μουσική* : not 'their (ῆ) literary art,' but generic.

798. *μειαγωγῆσουσι τὴν τραγῳδίαν* ; 'are they going to test Tragedy by butcher's weight?' lit. 'to act the *μειαγωγός* by tragedy?' The verb takes accus. partly on the analogy of *γερονταγωγεῖν*, *παιδαγωγεῖν* τινα, but more because of the sense, which approximates to *ιστάναι* 'weigh.' See also *τυροπωλῆσαι τέχνην* 1369 n. The usual explanation of *μειαγωγεῖν* is that on the third day (*κουρεῶτις*) of the *Apaturia*, when a child was enrolled in its *φρατρία* (418 n.), a sheep was offered as *λερεῖον* (i.e. certain parts were to be burned in sacrifice, the rest to be eaten by the *φράτερες*). On the sheep being brought to the scales—since it was not permitted to exceed a certain maximum, in order to avoid invidious distinctions, and, on the other hand, must not fall below a certain minimum—the *φράτερες* called out *μείον*, *μείον* ('too small!'). That such a sacrifice was actually offered and called *μείον* is undoubted, but the explanation of the latter word is probably a *Volks-etymologie*. The *κουρεῖον* was different.

799. *κανόνες*, 'rules,' i.e. straight pieces of wood or metal placed along surfaces to see that they are level or in line ; *πήχεις*, 'cubit-rules' for measuring ; *πλαίσια ξύμπλεκτα* :

oblong frames, built so as to open or shut into wider or narrower shapes, in order to test the angles of rectangular bodies, or to serve as moulds. [The reading *ξύπηκτα* is less to the purpose and was less likely to be changed.] *διαμέτρους*, 'mitre-squares' (Merry) or 'bevels,' for measuring or making angles of various widths; *σφήνας*, to split the big words and phrases.

802. *κατ' ἔπος*, 'verse by verse.'

804. *ἔβλεψε γούν*: a tragic line, and in all probability taken from Aeschylus himself.

806. *ἠύρισκέτην*: preferred to *ἠύρέτην*. The process of seeking was protracted and 'they found themselves discovering a want of competent persons.' The sense is perhaps similar to that of the neg. imperf. (i.e. *οὐχ ἠύρισκέτην σοφούς ἀνδρας*) of disappointment (Gildersleeve, *Gk. Synt.* § 216), but both this and the following imperfects are best taken as descriptive or panoramic.

807. *οὔτε γὰρ Ἀθηναίοισι συνέβαιν' Αἰσχύλος*. The imperf. refers in the first instance to the same time as *ἠύρισκέτην*, not to the time of Aeschylus' life on earth. He 'refused to meet (come to terms with) the Athenians (in Hades),' i.e. to accept them as judges; cf. 175 *ἐὰν ξυμβῶ τί σοι*. The reason of this refusal is to be sought in the alternative interpretation of which *οὐ συνέβαινε* admits, viz. 'he did not agree with the Athenians (when alive).' It is quite in the manner of Aristoph. to play thus upon a primary and a secondary meaning in a set of words. [The real cause of his disagreement could hardly have lain in their want of appreciation of his poetry, for the proofs of that appreciation were numerous both before and after his death. More probably it was due to their dislike of his aristocratic attitude, which was doubtless one of the reasons for bringing up against him the convenient charge of *ἀσέβεια* in divulging mysteries. His withdrawal to Sicily was apparently due to this unpopularity, which may also have caused some unfairness in judging his plays. It is true that Plutarch (*Cim.* 8) has *νικήσαντος τοῦ Σοφοκλέους λέγεται τὸν Αἰσχύλον περιπαθῆ γενόμενον καὶ βαρέως ἐνεγκόντα χρόνον οὐ πολὺν Ἀθήνησι διαγαγεῖν, εἰτ' οἰχεσθαι δι' ὀργὴν εἰς Συκελίαν*, and Athenaeus (347 E) speaks of his being *ἡττηθεὶς ἀδίκως*, but *λέγεται* is not convincing, and there is nothing in our passage to show that it is the taste of the Athenians which is impugned.]

809. *λῆρόν τε ἅλλ' ἡγείτο κ.τ.λ.*, 'and he thought everything else (the rest of the world) a farce in the matter of forming an opinion about poets' abilities'; cf. *Lys.* 861 *λῆρός ἐστι τὰλλα*

πρὸς Κινησίαν. περί in this sense is more often joined with accus., yet cf. Plat. *Ap.* 19 c εἰ τις περὶ τῶν τοιούτων σοφός ἐστι, Xen. *Cyr.* 1. 6. 15 φρονίμους περὶ τούτων.

811. ἐπέτρεψαν : sc. διαιτητῇ.

ὅτιν . . ἔμπειρος ἦν : as being the god of the Dionysia. ἦν refers to the time of their decision ; cf. ἐδεῖ 767.

812 sq. ὡς ὕταν . . γίγνεται : a moral reflexion, ending the speech and scene after the sententious manner of Euripides ; probably a parody.

ἐσπουδάκωσι is perf. of a state or condition (cf. τεθαύμακα, πεφρόντικα, πεφόβημαι). There is a resemblance to the familiar *quicquid delirant reges, plectuntur Achivi* (Hor. *Ep.* 1. 2. 14), which might suggest a common source.

814-829. This chorus is of course a parody, but we do not know of what. There is no sign that it travesties the style of Aeschylus, nor should it be expected to do so, since the reference is no more to him than to Euripides. Their styles are contrasted, and we should not omit to observe how, in describing the behaviour of Euripides (826-829), the language is delicately made to slip along in sibilants (τὸ σῖγμα τὸ Εὐριπίδου), while in describing that of Aeschylus (822-825) there is a no less deliberate massiveness of sound. As we have lost the original we are compelled to miss most of the humour of the burlesque.

In point of arrangement it seems best to attribute the four-lined stanzas alternately to ἡμυχόρια α' and β'. Thus the half-chorus A describes Aesch. as the lion preparing to fight with the boar ; B then depicts a battle of chariots and horses rather from the point of view of Euripides (820) ; A returns to Aesch. with a mixture of metaphor between a lion and a storm-wind ; after which B pictures Eurip. weathering the storm. [We may, perhaps, be permitted to guess here and there at the original words. Thus in stanza 1 (814-817) ἀντιτέχνου suggests ἀντιπάλου and δξύλαλον perhaps δξύλαβῃ ; in stanza 2 (818-821) λόγων may = λόχων, σκιδναμένων παραξονίων is probable, and ῥήματα possibly answers to ἄρματα ; in stanza 4 (826-829) πλευμόνων represents πνευμάτων, and it is probably a ship which is steered (ναῦς ἀνελίσσομένη) dividing the waves (κύματα δαιομένη).]

814. ἐπιβρεμέτας. The context (cf. 822) shows that the allusion is not to Zeus (*Il.* 13. 624) but to the lion, the noun being understood, as in φερέοικος ('snail'), ἴδρις ('ant'), etc.

815. ἡνίκ' ἂν . . παρῶν, 'when he takes a sidelong glance at' ; cf. Aristot. *H.A.* 9. 45. 5 ἐς τὸ πλάγιον παρορᾶν. The

construction of **θήγοντος** is either (1) gen. absol., or (2) after **ὀδόντα**, i.e. **παρίδῃ ὀξύλαλον ὀδόντα (τοῦ) ἀντιτέχνου, θήγοντος (αὐτόν)**. [**περ ὧν** of most mss. gives an unusual position to **περ**, which should belong to **ἦνικ' ἄν**. One similar instance is, however, found in Hom. *Il.* 11. 86 **ἦμος δὲ δρυτόμος περ ἀνὴρ ὠπλισσατο δεῖπνον** (i.e. **ἦμός περ**).]

ὀξύλαλον . . ὀδόντα: the adj. is humorous; the goring tusk consists of sharp talk. [If **ὀξύλαβῇ** were in the original it would mean 'keen to seize an opportunity.']

θήγοντος ὀδόντα: a commonplace concerning the wild boar; cf. Eur. *Phoen.* 1380, [Hes.] *Scut.* 386, Verg. *G.* 3. 255 *dentesque Sabellicus exacuit sus*.

818 sq. **ἱπολόφων . . λόγων**: with a change of metaphor to a chariot-fight. The language of Aesch. on the one side (**τε** 818) is heroic, wearing the glancing helm and the horse-hair plume (cf. 925) of the epic; that of Eur. on the other (**τε** 819) is 'axle-boxes of quibbles' and fine 'carvings of deeds.' These latter expressions are difficult, and, without the original, their choice can hardly be appreciated. But **ἔργα** are deeds in battle (**ἔργα μάχης, πολεμῆια ἔργα, ἔργων ἐχέσθαι**), and **σμιλεύματα ἔργων** are 'fine chisellings' = 'subtle finessings' in the way of such operations. **παραξόνια** are either 'linch-pins' or 'naves (axle-boxes),' and this part is used for the whole ('chariot-wheels') by a common poetic device in order to direct attention to the 'whirling' of the words. The gen. defines the peculiar **παραξόνια** in this case: 'there will be whirling wheels—of quibbles.'

σχινδαλάμων. For the application of 'splinters' to quibbles cf. *Nub.* 130 **λόγων ἀκριβῶν σχινδαλάμους**, and inf. 881. [**σχινδ-**, not **σκινδ-**, is the Attic spelling, being the nasalised form of **σχιδ-** 'chop.']

820. **φωτὸς ἀμυνομένου κ.τ.λ.**: either (1) 'of Euripides, as he defends himself from the mounted phrases of Aesch., the craftsman of brain,' or (2) 'of Eurip. the subtle, as he defends himself from the hero's mounted phrases.' The former is much to be preferred since (a) the bare **ἀνδρὸς** would be awkward and unrhymical without a qualification and unrelated to the adjoining gen., (b) **φρενοτέκτονος** sounds more like a distinct compliment, Euripides being **στοματοουργός** (826). The stock-in-trade and teacher of Aesch. are his own brain, whereas Eur. is the product of sophistry. **φωτός**, when placed in antithesis to **ἀνδρὸς**, naturally suggests a certain attitude of pity.

821. **ῥήμαθ' ἱποβάμονα**, 'phrases mounted on horseback' (or 'in chariots'); cf. 929 **ῥήμαθ' ἱππόκρημνα**. The expressions of Aesch. are anything but **πεζά** (*pedestria*). **ῥήμα** is wider

than *ὄνομα* ('word'), and includes either a phrase compressed into a word or a phrase itself (cf. 1155). The reference is not to the length of the compounds of Aesch. (for in point of fact examination shows that these do not exceed those of Eur.), but partly to the boldness of these, partly to the boldness of his condensed metaphors; cf. *Pac.* 521 *ῥῆμα μυριάμορον* and the expression *ἀμαξιαῖα ῥήματα*.

822-823. *φρίξας . . βρυχώμενος*. We return to the lion (cf. *Il.* 17. 1136 *πᾶν δέ τ' ἐπισκύνιον κάτω ἔλκεται ὅσσε καλύπτων*, and note *βρυχώμενος*), but he is speedily confused with a Giant storm-wind. Though *φρίσσειν* is strictly intrans., it may of course take accus. of the hair or other part affected; cf. *Hom. Od.* 19. 446 *φρίξας εὖ λοφίην*, [*Hes.*] *Scut.* 391.

αὐτοκόμουν. There is nothing artificial (no *πηνίκη* or *φενάκη*) about Aeschylus. When his terrible hair bristles up, it is his own.

824-825. *ῥήματα γομφοπαγῇ . . φύσῃματι*. It is impossible to relate this logically to what precedes. The *φύσῃμα* is that of a *γίγας*, e.g. *Τυφώς* (848) or other hurricane-powers; cf. Aesch. *Ag.* 696 *Ζεφύρου γίγαντος αἶρα*. Such a wind tears off the close-riveted timbers (*δούρατα γομφοπαγῇ*) of ships and buildings. Here, since the *ῥήματα* are those of Aesch. himself, we must take it that they are heavy phrases from his own works, which he rips off and sends whirling at the enemy. With *ἀποσπῶν* cf. 902.

826. *στοματουργὸς*)(*φρενοτέκτονος* (820).

ἐπὼν βασανίστρια: to be joined; cf. 802.

827. *ἀνελισσομένη*, 'unwinding itself' (as being supple); but there is also an allusion to a ship in a storm, which *ἐλίσσεται* in answer to the rudder. In *χαλινοῦς* the nautical metaphor ('tackle') also underlies the more obvious sense of 'shaking the reins' (i.e. giving full speed; cf. *σελεῖν χαλινοῦς*). By 'tacking about' and dexterously 'managing the ropes' the ship brings to nought the 'labour of breath' of the storm.

828. *ῥήματα δαιωμένη*: breaking up the *ῥήματα* of Aeschylus and whittling them away by critical carping in detail.

[814-829=

- A. *With dreadful wrath of his inmost heart
Will he rage, that lion of mighty roar,
When he looks askance at his rival smart
Giving his tusk, like a cunning boar,
Its keenest edge for a wordy war.
In frenzy of soul
His eyes will roll.*

- B. *Then will be frays where the helmets shine,
Frays of words with the horse-hair crest :
A whirl of quibbles, and chisellings fine
Of the chiel' who does his manful best
To repulse each charge of the prancing line
Manœuvred amain
By the man of brain.*
- A. *But up will he bristle his bushy mane,
The crest that is all his genuine hair ;
He'll grimly frown and he'll roar again ;
From their clamps like so many planks he'll tear
The massive words, and hurl 'em amain
With a blast loud blown
As the Titan's own.*
- B. *The other his slippery tongue will unwind,
Fine taster of words, fine judge of effect :
To envy and malice and all that's unkind
He'll give loose rein ; he'll mince and dissect,
Till he quibbles away all the sense he can find
Contained among
That labour of lung.]*

830 sq. The scene is now the interior of Pluto's palace. There would be a number of *κωφὰ πρόσωπα* present besides the principals Aeschylus, Euripides, Dionysus, and Pluto. The two slaves, Xanthias and Aeacus, are now performing the parts of the poets. *μή νουθέτει* is plainly not addressed to Aeschylus nor to Dionysus, but to some one represented as dissuading Euripides. [*μεθείην* cannot stand, since the act., as in *ἀνίημι*, is only used with gen. when one lets go 'some degree' of a thing, e.g. *χόλου, μάχης*.]

832. *τοῦ λόγου*, 'the plea' or 'statement of the case,' not 'his words,' which would be flat and would require *τῶν λόγων*.

833 sq. *ἀποσεμνυνεῖται* (sc. *ταῦτα*) . . *ἄπερ* . . *ἐτερατεύετο*. For the contained accus. cf. 12 n. 'He will put on the fine airs of reserve with which he used to act the wonder-monger.'

835. *ὦ δαίμόνι' ἀνδρῶν*: in remonstrance (175) to Euripides.

μή μεγάλα λίαν λέγε, 'do not take too high a tone.' We should not render 'boast,' since there was none in the remark. *μέγα* (and *μεγάλα*) *λέγειν* takes its precise meaning from the context.

836. *ἐγῶδα τοῦτον*: sc. *ὁποῖός ἐστι*; cf. Eur. *Med.* 39 *ἐγῶδα τήνδε, δειμαίνω τέ νιν*.

διόσκεμαι πάλοι : not to be confused with the idiomatic present **πάλοι διασκοπῶ**. The perf. represents a conclusion long ago reached.

837. ἀγριοποιόν. Since all the rest of the terms refer to style and expression, we must not take this of his subject matter in the sense of the schol., *ἀγρίους εισάγοντα καὶ ὤμους τοὺς ἥρωας*, but as *ἀγρίως ποιούντα*, 'writing like a savage' (as Voltaire said of Shakespeare).

838. ἀχάλινον ἀκρατὲς ἀθύρωτον : see 204 n. With *ἀθύρωτον* cf. *ἀθυρόστομος*, Eur. *Hipp.* 886 *τάδε μὲν οὐκέτι στόματος ἐν πύλαις καθέξω*, and the Homeric *ποῶν σε ἔπος φύγεν ἕρκος ὀδόντων*;

839. ἀπεριλάλητον : a word commonly misinterpreted. Lit. 'uninstructed in *περιλαλία*,' just as in the famous *μηδεὶς ἀγεωμέτρητος εἰσίτω* the adj. = 'uninstructed in *γεωμετρία*.' To Euripides the true style is that of the *περίλαλος*—chatterer and circumlocutory. Of that poet himself the comedian Teleclides (*Com. Frag.* ii. 372) has *Εὐριπίδης δ' ὁ τὰς τραγωδίας ποιῶν | τὰς περιλαλοῦσας οὗτός ἐστι τὰς σοφάς*. The schol. is, after all, right, though inadequate, with his *οὐκ εἰδότα λαλεῖν*. [The usual rendering *loquacitate non superandum* (Blaydes), 'not to be out-talked' (Merry), can indeed be got from the word, but is quite inappropriate.]

κομποφακελορρήμονα : i.e. he makes *ρήματα* which are faggots (*φάκελοι*) of condensed expression and are bold and pretentious (*κομπώδεις*). The reference is not to compound words but to close-packed phrases.

840. ὦ παῖ τῆς ἀρουραίας θεοῦ, 'O son of the agricultural goddess.' Cleito, the mother of Euripides, is called by Aristoph. (*Thesm.* 387, cf. *ibid.* 456) *λαχανοπωλήτρια* ('green-grocer'), and, according to Aulus Gellius (15. 20), she was said by Theopompus (fourth cent. B.C.) *agrestia holera vendentem victum quaesisse*. Cf. *Ach.* 478, *Eq.* 19. For the same taunt the comedian here utilises one of Euripides' own verses, *ἄλῃθες, ὦ παῖ τῆς θαλασσίας θεοῦ*; (i.e. Achilles, son of Thetis), probably from the *Telephus*.

841. σὺ δὴ 'μὲ ταυτ' ; sc. *λέγεις*. MSS. have *δὴ με*; but the sense is manifestly 'you talk that way of me?'. Cf. *Ach.* 568 *ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὦν*;

στωμυλιοσυλλεκτάδῃ. Comedy is fond of patronymics (cf. 966) used with various belittling implications: 'you (son of a) scraper-together of babble' = 'you poor gleaner of small talk'; i.e. the matter of Eur. is often trivial chatter, and unoriginal at that,

842. **πτωχοποιὲ καὶ ῥακιοσυρραπτάδῃ**, 'poet of beggars and stitcher of rags.' Aristoph. dislikes the stage-devices of Euripides for exciting compassion by outward signs of misery. The true artistic manner of arousing the *ἔλεος καὶ φόβος* of the spectators is, according to the best Greek taste and the reasoning of Aristotle, by means of the structure (*σύστασις*) of the piece and the inherent appeal of the tragic situation itself. Eurip. had brought Oeneus, Philoctetes, Bellerophon, Telephus, Thyestes, Ino and others upon the stage in poverty and rags; Bellerophon, Philoctetes and Telephus were also lame (hence *χωλοποιὸν* 846). The whole passage in the *Acharnians* 410-455 should be read. Cf. inf. 1063.

843. **οὐ τι**: no longer part of current Attic (for *οὐδέν*) except in this phrase.

844. **καὶ μὴ . . . κότῳ**: evidently a line of Aesch., quoted against himself.

845. **οὐ δῆτα**: sc. *παύσομαι*.

846. **χωλοποιόν**: 842 n. Note, however, that *χωλός* can be used of any maiming.

847. **ἄρν' ἄρνα μέλανα κ.τ.λ.** Victims (*σφάγια*) to the Chthonian powers, including the Titanic and Earthborn (e.g. Typhos), were black; the animals offered (*ιερῆα*) to the celestials were white. In Verg. *Aen.* 3. 120 *nigram Hiemi pecudem, Zephyris felicibus albam* the distinction implies that the Zephyrs, being kindly, are treated as celestial (Harrison, *Proleg.* c. ii *σφάγια*).

848. **Τυφῶς**: personified, otherwise *παρασκευάζεται* would scarcely be used. Typhos (or *Τυφών*, *Τυφωεύς*) was son of Tartarus and Gaia.

ἐκβαίνειν: *ἐξέρχεσθαι* is a *vox propria* of winds; cf. *Eq.* 430 *ἔξειμι γάρ σοι λαμπρὸς ἥδη καὶ μέγας*.

849. **Κρητικὰς . . . μονωδίας**. The allusion appears to be double: (1) to what were considered the immoralities in plays of Euripides dealing with Crete or Cretans (e.g. the *Κρήτες*, *Κρήσσαι*, and possibly Phaedra in the *Hippolytus*), (2) to what was regarded as inartistic innovation in his introduction of Cretan *ὑπορχήματα* into his tragedies. In the *Cressai* Aerope, in the *Cretes* (apparently) Pasiphae, were concerned in matter open to reproach. In the latter piece there was a *μονωδία* of Icarus (schol.). The *ὑπόρχημα* consisted of a solo in which the singer accompanied his song with a more or less pantomimic *δρχησις*. Instances are to be seen in *Or.* 960 sqq., 1369 sqq., *Phoen.* 301 sqq. By introducing these Euripides reduces the

part of the chorus in favour of the stage. For dramatic *μονωδίαι* in general see Haigh, *Tragic Drama of the Greeks*, p. 363. 'Cretan' defines the species particularly objected to. Cf. Ath. 181 B Κρητικά καλοῦσι τὰ ὑπορχήματα.

συλλέγων: the word denies his originality.

851. ὦ πολυτίμητ': addressing him as if he were a god—the god of hail. Cf. *Ach.* 759 (corn is) πολυτίματος, ἅπερ τοὶ θεοί. Plato (*Euthyd.* 296 D) has ὦ πολυτίμητε Εὐθύδημε, but the ironical application of words in Plato has always to be taken into account.

852. πόνηρ', 'wretched'; cf. Thuc. 8. 97 πονήρων τῶν πραγμάτων γενομένων. [The grammarians tell us that πονηρός, μοχθηρός is the accentuation in the moral sense, otherwise πόνηρος, μόχθηρος.]

854. κεφαλαίῳ ῥήματι: variously interpreted as (1) 'a phrase as big as your head,' the termination -αῖος (regularly -αῖος) being suggested by e.g. ἀμαξιαῖος, πηχναῖος. If this were so, we might suspect that exceptionally large hailstones were sometimes called κεφαλαῖαι; (2) 'a topping phrase' (*capituli*), i.e. one fit to form the κεφαλὴ of a structure; cf. κεφαλῆτης λίθος, γωνυαῖον ῥήμα. The latter has the better warrant, and includes the point 'with a stone which is a head-stone indeed' (in that it strikes the head).

855. θεῶν ὑπ' ὀργῆς: the line is tragic in metre and is evidently a semi-quotation.

τὸν Τήλεφον: humorously for τὸν ἐγκέφαλον. Euripides' brains are represented by his *Telephus* (and, in the opinion of Aristophanes, that does not say much for them).

857. ἔλεγχ' ἐλέγχου: cf. 861 δάκνειν δάκνεσθαι. The vivacious omission of καὶ or τε καὶ (Plat. *Gorg.* 462 A ἐλεγχε τε καὶ ἐλέγχου) occurs chiefly with words expressive of either reciprocity or antithesis. Cf. Eur. *Suppl.* 700 ἐκτεῖνον ἐκτείνοντο.

859. ὥσπερ πρῖνος ἐμπρησθεὶς βοᾷς. The rhythm rather makes for joining the participle to σὺ than to πρῖνος, and the sense 'you at once, when you get on fire, begin crying out, like holm-oak' is in the Greek manner. In any case εὐθὺς belongs to βοᾷς, since it is not the kindling of πρῖνος which is immediate, but the crackling which ensues immediately upon the kindling. Among plants which made a loud crackling were πρῖνος, δάφνη (Diogen. *Com. Frag.* vi. 52), ἀμπελος (*Pac.* 612). For the πρῖνος cf. *Ach.* 667.

861. δάκνειν δάκνεσθαι: 857 n. The metaphor is from cockfighting or quailfighting. Cf. *Eq.* 495 μέμνησόν νυν | δάκνειν,

διαβάλλειν, τοὺς λόφους κατεσθίειν. The words *τάπη*, *τὰ μέλη* etc. (accus. resp. with *δάκνεσθαι*) answer to parts of the bird's body. *μέλη* ('lyric tunes') manifestly puns on the sense 'limbs,' and *νεῦρα* = 'sinews' in both the physical and metaphorical meanings. The other words (*Πηλέα* etc.) doubtless also contain similar puns which we cannot trace.

862. *τάπη*, 'the verses' (of the dialogue), i.e. their qualities as such. *τὰ μέλη*: the lyrics and their music. *τὰ νεῦρα*: the firm-knit structure of the piece. Together these cover what Aristotle in the *Poetics* calls *λέξις*, *μελοποιία* and *μῦθος* (or *σύστασις τῶν πραγμάτων*).

863. *καὶ νῆ Δία τὸν Πηλέα κ.τ.λ.*, lit. 'yes, and my *Peleus* etc.' Of all these plays we possess fragments. The tone in *καὶ νῆ Δία* does not imply that Eur. thinks less of these plays than others (though Ar. may), but rather the contrary. The *Aeolus* and *Telephus* have (at least by implication) been assailed by Aeschylus, and Eur. is willing to submit them to the test. In *κάτι μάλα τὸν Τηλέφον* he permits even his *chef-d'œuvre* to be treated in this way.

Πηλέα: either *Πηλέᾱ* (a quantity occasionally found in Euripides, e.g. *φονεᾶ Hec.* 882, *Ἐλ.* 763) or *Πηλέα* (cf. 76, Soph. *Aj.* 104 *Ὀδυσσεᾶ* etc.). The scansion here (whichever it may be) is identical with that in Soph. *fr.* 434 *Πηλέα τὸν Ἀλάκειον οἰκουρὸς μὲνη* . .

866. *ἐβουλόμην*: not = *ἐβ.* *ἄν* but lit. 'I was wanting (before the decision was come to).' The idiom is not rare in this word; cf. Aeschin. *Ctes.* 2, Lucian, *V.A.* 17, *Tim.* 52 etc., and the similar uses of *ἔδει*, *ἐχρῆν* etc. Goodwin, *M. and T.* §§ 415 sq.

868. *ὅτι ἡ πόησις οὐχὶ συντέθνηκέ μοι*: a neat turn. When Eur. died, his poetry died, while that of Aesch. lived on. There is also an allusion to the unique distinction bestowed upon Aeschylus in permitting his plays to be reproduced after his death in competition with the 'new tragedies' (schol. on *Ach.* 10 says this was done *ψηφίσματι κοινῷ*). See Haigh, *Tragic Drama* etc. p. 59. During the next century, however, when old plays were habitually reproduced, it was Sophocles and Euripides, not Aeschylus, who were popular (*ibid.* p. 121).

869. *ὥσθ' ἔξει λέγειν*, 'so that he will be in a position to quote.'

871. *λιβανωτὸν κ.τ.λ.*: trials and contests, like other great undertakings, were inaugurated with sacrifice; cf. *Vesp.* 860. Dionysus is here the *ἀγωνοθέτης* of a wrestling-match.

872. *ὅπως ἂν εὐξώμαι*: Aristoph. uses *ὅπως ἂν* with subjunct. or *ὅπως* with fut., but not *ὅπως* alone with subjunctive.

σοφισμάτων: substituted for e.g. *παλαισμάτων*, as in the next line *μουσικώτατα* for e.g. *δικαιώτατα* or *δσιώτατα*.

873. *ἀγῶνα . . τόνδε κ.τ.λ.* The line is tragic in metre and in the omission of the article. [For the latter, however, it must be said that, since the article proper was no part of the older language, the omission may have been familiar in an old-established formula of prayer.]

874. *ταῖς Μούσαις*: here the representatives of the *ἐναγώνιοι θεοί* (including the *Χάριτες*) at the games.

ὑπάσατε, 'sing to accompany (my offering).'

875 sqq. In these lyrics we must assume a play upon certain agonistic or gymnastic words at which we can only guess. This is sufficiently indicated by *στρεβλοῖσι παλαίσμασιν* and the general tone, which is in keeping with the last speech of Dionysus; cf. 902 sqq. n. [*γνωμοτύπων* (877) suggests *ἀντιτύπων* or the like, *στομάτοι* (880) represents *σωμάτων*, and probably *ρήματα* (881) = *ἄμματα* or *στρέμματα*. The word *παραπρίσματα* (881) is at least connected in the mind with *πρίω* in the sense 'grip,' for which cf. Soph. *Aj.* 1030 *ζωστήρι πρισθεὶς ἱππικῶν ἐξ ἀντύγων* and *πρισμός* = *βίαία κατοχή* (Hesych.). Jebb quotes Oppian, *Hal.* 2. 138 *ἰσχει τ' ἐμπρίει τε*. See editor's note also on Aesch. *Cho.* 424 *ἀπρικτόπλακτα*.] In wrestling the Greeks (like the Japanese) laid special emphasis on nimble devices as opposed to mere strength. These were carefully studied (hence the suitability of *ξυνετὰς, ὀδυμερίμοις, πορίσασθαι*). Plutarch (*Symposiaca* 2. 4.) has it that wrestling is *τεχνικώτατον καὶ πανουργότατον τῶν ἀθλημάτων*.

877. *γνωμοτύπων*: cf. *Eq.* 1378 *συνερκτικὸς γὰρ ἐστὶ καὶ περαντικὸς, | καὶ γνωμοτυπικὸς καὶ σαφὴς καὶ κρουστικὸς, Thesm.* 53 (of Agathon) *γνωμοτυπεῖ*. It was an aim of sophistic training in rhetoric that the student should coin *γνώμαι* (*sententiae*). Cratinus invented a word *γνωμοδιώκτης*; cf. 1059.

879. *δύναμιν*: cf. *λόγων δύναμις* (eloquence), *δυνατὸς λέγειν*.

880. *πορίσασθαι*: with *δεινοτάτοι*.

881. *ρήματα*: this word refers specially to Aeschylus, *παραπρίσματα* to Euripides. The '(big) phrases' of Aesch. (839, 854) are compared with the other's '(fine) bits sawn off' (for this seems the natural meaning of *παραπρίσματα*, not 'sawdust'). With the latter cf. Plat. *Hipp. Ma.* 304 A *κνίσματά τοι ἐστὶ καὶ περιτμήματα τῶν λόγων. ἐπὼν* belongs

only to παραπρίσματ'. [For the play on wrestling terms see note to 875 sqq.]

886. Δήμητερ κ.τ.λ. The schol. calls this a line of Aeschylus, and Fritzsche naturally guesses that it comes from his *Eleusinioi*. The tragedian was born at Eleusis, or, as the technical phrase went, ἦν Ἐλευσίνιος τῶν δῆμων (τὸν δῆμον wrongly schol.).

887. εἶνά με κ.τ.λ. : 387 n.

888. καλῶς, 'No, thanks!' cf. 508.

889. ἕτεροι κ.τ.λ. There is no justification for this charge in the extant works of Euripides. He is a sceptic as to the traditional character of the gods of the myths, and sometimes clearly expresses such philosophic doubt (e.g. *Tro.* 884 sqq.), but he introduces no new deities.

θεοῖς: the attraction (for *theol*) is hardly to be illustrated by 894 (q.v.) but rather by e.g. Aesch. *Suppl.* 1040 πόθος ἔ τ' οὐδὲν ἀπαρνον | τελέθει θέλκτορι Πειθοῖ, Eur. *Hec.* 771 πρὸς ἄνδρ' ὅς ἀρχει τῆσδε Πολυμήστῳ χθονός, *Thesm.* 502 ἐτέραν δ' ἐγῴδ' ἢ φασκεν ὠδινειν γυνή, Ter. *Andr.* (*prol.*) *populo ut placerent quas fecissent fabulas.*

890. κόμμα καινόν, 'a new coinage'; cf. *Nub.* 248 θεοὶ | ἡμῖν νόμισμ' οὐκ ἐστὶ. So Socrates was alleged καινὰ δαιμόνια εἰσάγειν.

891. ἰδιώταις: not=*idíois*. The word takes its meaning from the context, being opposed either to a public man or to any sort of τεχνίτης, as the layman or non-expert to the professional. The gods of Euripides are 'unprofessional,' not in public 'practice.'

892 sq. αἰθέρ κ.τ.λ. The sounds are made suggestive of real divinities. Thus σφραγιστῆριος recalls such titles as προστατήριος, ἀλεξητήριος, and μυκτῆρες has a formal kinship with e.g. σωτῆρες. In view of βόσκημα it is perhaps natural to find in γλώττης στρόφιγξ a play on γλώττης τροφεύς, especially as τροφεύς is another form of στρόφιγξ. It was common to deify Γῆ; then why not Αἰθήρ? The divinities chosen are those of sophistic acuteness and glibness. Euripides is classed with Socrates as belonging to the school of Anaxagoras, of which the popular conception was, of course, quite inaccurate. In the *Clouds* Socrates says (264) ὦ δέσποτ' ἀναξ ἀμέτρητ' Ἀήρ . . λαμπρός τ' Αἰθήρ, and *ibid.* 424 he enumerates as a trinity τὸ Χάος τουτὶ καὶ τὰς Νεφέλας καὶ τὴν γλῶτταν, τρία ταυτὶ. In the case of Euripides it was easy for a contemporary to suppose that 'Air' was his god; cf. his *frag. incert.* 941 ὁρᾷς τὸν ὑψοῦ

τόνδ' ἀπειρον αἰθέρα | . . . τοῦτον νόμιζε Ζῆνα, τόνδ' ἡγοῦ θεόν
(translated by Cicero, *N. D.* 2. 25. 65). Democritus also identifies ἀήρ with Ζεὺς (*fr.* 5).

ἐμὸν βόσκημα, 'my nutriment'; cf. *Nub.* 569 μεγαλῶνυμον ἡμέτερον πατέρ' | αἰθέρα σεμνότατον βιοθρέμμονα πάντων and *ibid.* 330. It is implied that the air is an unsubstantial and flatulent diet, fit for a sophist's brain.

γλώττης στρόφιγξ: cf. *Nub.* 792 γλωττοστροφεῖν.

893. μυκτῆρες. On the one hand we have μυκτηρίζειν, μυκτηρισμός of sneering or 'turning up the nose' (cf. *Hor. S.* 1. 6. 5 *paso suspendis adunco*), on the other the sense (shown in ὀσφραντήριοι) of sagacious sniffing or 'nosing out' a matter (ῥίνα κριτικὴν *Poseid. fr.* 1). The two meanings may very well go together.

894. ὀρθῶς μ' ἐλέγχειν: 387 n., 887.

ὦν ἂν ἀπτῶμαι λόγων. Though this may be taken as an attraction for λόγους (cf. 889 n.), it is equally possible to construe 'that I may bring confutation, whatsoever arguments I come to grips with.' ἀπτῶμαι keeps up the wrestling metaphor.

895. καὶ μὴν ἡμεῖς γ', 'well, we may tell you, *we* . . .'; cf. 106 n.

896. τίνα λόγων ἐμμέλειαν ἔπιτε δαίαν ὁδόν: so MSS. Apart from the uncertain metrical question, the construction (which is taken from some parodied lyric) is simple enough. Lit. 'what λόγων ἐμμέλεια you will enter upon, (in) hostile onset.' δαίαν ὁδόν is the cognate or adverbial accus. with ἔπιτε, while ἐμμέλειαν is the direct accus. of the thing traversed or treated (*obire*). [Some might prefer to call δαίαν ὁδόν 'accus. in apposition to the verbal action.'] There is a play upon different senses of ἐμμέλεια as (1) τὸ ἐμμελές, elegance of speech, (2) the tragic dance (opposed to the comic κόρδαξ and σίκιννις), '(tragic) dance of argument.' We may perhaps render by 'what elegant tragic dance you are going to lead each other.'

897. γλῶσσα . . . ἡγρίωται. If we reduce these words to terms of the palaestra, γλῶσσα stands for σῶμα and ἡγρίωται for ἡκρίβωται ('trained to perfection')

899. οὐδ' ἀκίνητοι φρένες, 'nor are their wits (for strata-gems) sluggish.' That this is the meaning of φρένες should appear from the natural list of a wrestler's qualities, viz. condition (σῶμα, here γλῶσσα), pluck (λῆμα), quick wit (φρένες); cf. note to 875 sqq.

901. sq. τὸν μὲν: Euripides.

κατεργνημένον, 'fined down,' with a play upon the senses of 'filing' a literary or rhetorical style (cf. *limatus*, *limae labor*) and of fining down the body; cf. Aesch. *Suppl.* 747 θάλλει βραχίον' εὖ κατεργνημένους, where the schol. explains by καλῶς ἐν ἡλίφ γεγυμνασμένους.

903 sqq. τὸν δ' ἀνασπῶντ' κ.τ.λ. The wrestling style of Aeschylus is less cunning but more vehement. A clear and consistent sense of the whole passage is rather difficult to elicit. That the metaphor of the palaestra is kept up is evident from ἀλινδήθρας. The ἀλινδῆσις or κύλισις was the form of wrestling in which, as opposed to the πάλῃ ὀρθή, the opponents struggled on the ground. The ἀλινδήθρα is the place for such a contest (ἡ κατὰ πάλῃν κονίστρα Eustath. ; cf. κρεμάθρα, κολυμβήθρα etc.), and there is no authority for making it equivalent to ἀλινδῆσις itself. The explanation of a schol. στροφάς, πλοκάς τοῦ Εὐριπίδου is but a loose guess, and the 'long-rolling words' of Liddell and Scott is untenable. [The rendering cannot be 'wrenching up (sc. the words), will rush in and scatter many rolling-places of verses with words root and all.' This does not correspond to anything done in wrestling, nor is the construction of συσκειδᾶν defensible. The only natural rendering of συσκειδᾶν ἀλινδήθρας is 'scatter the wrestling-ring all about' (i.e. the sandy ground). Nor can we accept 'falling upon him with words (torn up) root and all, he will make havoc of many a rolling-place of verses.' In wrestling one does not fall upon an opponent with a club after the manner of the giant Euceladus (*evolsis truncis* Hor. *Od.* 3. 4. 55).]

We are therefore reduced to a choice between (1) 'Snatching him up, with his arguments root and all, he will fall upon him and make havoc of many a wrestling-ground of verses'; i.e. Aesch. will lift his opponent, throw him, and go through the ἀλινδῆσις, scattering the ἀλινδήθρα about in his vehemence: = ἀνασπάσει αὐτὸν καὶ ἐμπεσὼν συσκειδᾶ, the present ἀνασπῶντα expressing the repeated action of the several bouts, while ἐμπεσόντα is modal with συσκειδᾶν; or (2) '(but the other) using his words root and all, as he tears them up, will fall upon him etc.' In this case ἀνασπῶντα . . . λόγοισιν (modal dat.) is descriptive of the style of Aeschylus in the verbal wrestling, not of any weapon. This gives to ἀνασπᾶν a sense elsewhere found of language (λόγους ἀνέσπα Soph. *Aj.* 302), makes an antithesis of the great unpolished diction (λόγοι αὐτόπρεμνοι) of Aesch. with the 'fined' language of Euripides, and is therefore to be preferred.

πολλὰς ἀλινδήθρας ἐπὼν : the gen. is necessary for definition.

The several sets of verses which are to be treated form the wrestling-grounds for successive bouts.

905. οὕτω. We might construe (1) οὕτω δὲ (χρὴ λέγειν), *ὅπως ἐρεῖτον* . . ., (2) *ὅπως δὲ οὕτω(ς) ἐρεῖτον ἀστεῖα* ('see that you just say bright things,' (3) 'see that you talk in the following way, viz. smart things.' The last is rather awkward; the second is easily supported, so far as οὕτω is concerned (see 625 οὕτω δὲ βασιάνις' ἀπαγαγών and note), but the position of *ὅπως* is unusual; the first is without objection, and οὕτως *ὅπως* was a recognised combination; cf. Soph. *El.* 1296 οὕτω δ' *ὅπως μήτηρ σε μὴ 'πινυώσεται* (i.e. οὕτω δὲ ποιεῖ *ὅπως* . . .), *Ach.* 929 ἐνδῆσον . . οὕτως *ὅπως μὴ καὶ φέρων κατάξει*.

906. ἀστεῖα: 5 n. In this line Aristoph. virtually reassures his audience as to what is coming.

εἰκόνας: not 'similes,' but 'drawing comparisons,' in the sense of the εἰκασμα which was σκῶμμα καθ' ὁμοίωτητα; cf. *Vesp.* 1308 εἰτ' αὐτὸν ὡς εἶδ', ἤκασεν Λυσίστρατος ('drew a comparison'), "ἔοικας, ὦ πρεσβῦτα, νεοπλούτῳ Φρυνγί, | κλητῆρί τ' εἰς ἀχυρμὸν ἀποδεδρακότι." Such 'odious comparisons' were a familiar exercise of Athenian wit, and were one form of the hackneyed (ol' ἂν ἄλλος εἴποι); cf. *Nub.* 559 where the comparison of *Eq.* 864 is called εἰκῶν. [Otherwise we might render 'neither similitudes (such as Aesch. is fond of), nor platitudes (such as Eur. affects)'. But this is rather too much to extract from the words. Moreover Euripides and Aeschylus both employ similes and metaphors, and at least metaphors are freely used in the coming altercation.]

907. καὶ μὴν . . γε: to be joined; cf. 106 n.

908. ἐν τοῖσιν ὑστάτοις κ.τ.λ. This, with the forensic τοῦτον, sounds like a commonplace in rhetorical exordia.

910. μῶρους κ.τ.λ.: the opinion of the innovator Euripides, not of Aristophanes, who admired Phrynichus.

παρὰ Φρυνίχῳ, 'in the school of Phrynichus.' Phryn. produced plays 511-476 B.C. In the development of tragedy he lies between Thespis (circ. 535) and Aeschylus (flor. 499-456), and may be regarded as the first to give it a true artistic shape, by constructing a serious (though slender) plot, composing lyric choruses of a higher type in both language and music, and devising dances of greater excellence. His chorus (consisting still of fifty persons) sang the bulk of the play. His best known pieces were the *Μιλήτου ἄλωσις* and the *Φοίνισσαι*. For the appreciation of his songs cf. *Av.* 750, *Vesp.* 220. To him belongs the famous line (borrowed by Gray) λάμπει δ' ἐπὶ πορφύρεαις παρῆσι φῶς ἔρωτος.

911. *ἕνα τιν' ἄν καθίσαν* : for the iterative *ἄν* with aor. see Goodwin, *M. and T.* § 162, and inf. 914, 920. [*καθίσα* is the older, *ἐκάθισα* the later Attic form. *καθεῖσα* is epic and lyric.] *ἕνα* is to be reckoned with : 'some solitary person.'

ἐγκαλύψας : in sign of grief ; cf. Hom. *Od.* 8. 92 *κατὰ κράτα καλυψάμενος γόσσασκεν*, Eur. *Suppl.* 110.

912. *Ἀχιλλέα* : in the *Φρύγες* (= *Εκτορος λύτρα*) says the schol., and the writer of the *Life of Aeschylus* states that in this play *Ἀχιλλεύς ἐγκεκαλυμμένος οὐ φθέγγεται πλὴν ἐν ἀρχαῖς ὀλίγα πρὸς Ἑρμῇν ἀμοιβαῖα*.

Νιόβην : in the *Niobe* she is represented as sitting speechless at the tomb of her children for the third part of the play (Auct. *Vit. Aesch.*).

τὸ πρόσωπον κ.τ.λ., 'not showing who the character (*persona*) was' (rather than 'their face').

913. *πρόσχημα* : the sense of the word depends on the context. It is something 'put forward,' whether as a pretext or a fine sample. In Plat. *Hipp. Ma.* 286 A *πρόσχημα δέ μοι ἐστὶ καὶ ἀρχὴ τοιάδε τις τοῦ λόγου* the use is similar to that here, which is rather hard to crystallise in English, but amounts to 'a showy introduction.' The picture in front of a modern show, or the setting-out of a shop-window (cf. Fr. *étaler*), would be a *πρόσχημα*. In Aeschylus the piece (*ἡ τραγωδία*) which is to come is thus showily advertised.

γρύζοντας οὐδὲ τουτί, 'without even thus much of a mutter' (= 'without so much as a mutter'). Cf. *Plut.* 17 *καὶ ταῦτ' ἀποκρινομένῳ τὸ παράπαν οὐδὲ γρύ*. The lax plural is adapted to the sense. *τουτί* is deictic, with a snap of the fingers : cf. *τυννουτσί* 139.

914. *οὐ δῆθ'* : sc. *ἐγρυζον οὐδέν*.

ἤριπδεν . . ἄν, 'would go on hurling' (cf. 911). The 'strings of lyrics' are sufficiently illustrated in the *Supplices* and *Agamemnon*. Any recognised arrangement of the lyrics, e.g. strophe + antistrophe + epode, would form one 'string.' *τέτταρας* is not to be taken literally, but = 'three or four' (*Eq.* 442, *Ach.* 2) ; cf. the use of *ὀκτώ*, *ἐκκαίδεκα* (551).

918. *ὁ δαίνα*, 'What's-his-name,' 'our gentleman,' 'the party.' The expression may (but does not necessarily) imply contemptuous or irritated impatience or forgetfulness (cf. *Thesm.* 620 sq.). Here it is commonly taken to refer to Aeschylus, but there is nothing dramatically natural in making Dionysus appear to have forgotten that poet's name, and, if it

really so refers, we must regard it as a colloquial indirectness (like *τις* 552, 554) = 'why did a certain person act like this?' But why should it not rather mean the silent character in his plays?

919. καθῆτο. MSS. give καθοίτο, but there is no doubt about the real 'athematic' form (= καθ-η-ι-το) as in κεκλήμην, κεκτῆμην, μεμνήμην, in which the -η- is an indispensable part of the root. Copyists found these forms strange, and corruption was made easier by the identical pronunciation of -η- and -οι- in later Greek. [In *Lys.* 149 the MSS. have kept εἰ . . καθήμεθ' simply because the word was thought to be indicative. In *Plut.* 991 all good MSS. have μεμνήτο.]

920. τὸ δράμα δ' ἂν διήει, 'the play would be getting on' (towards its end, while the spectators were still waiting for the figure to say something).

923. ἐπειδὴ ληρήσειε καὶ . . μεσοίη: the tenses in the frequentative opt. are as much to be distinguished as in ἐπειδὴ ἐλήρησε καὶ τὸ δράμα (ᾗδη) ἐμέσσυ.

924. βόεια, 'fit for an ox,' i.e. of ponderous size and bellowing sound. The writer doubtless had in mind the magnificatory compounds in βου-, e.g. βούλιμος, βοῶπις.

925. ὀφρύς ἔχοντα κ.τ.λ.: i.e. of haughty and intimidating sort; cf. ὀφρύς αἰρεῖν, ἀνελκταῖς ὀφρύσι σεμνός and *supercilium*. Antipater (*Anth. Pal.* 7. 39) says of Aesch. ὁ τραγικὸν φῶνημα καὶ ὀφρυόεσσαν δοιδὴν | πυργώσας. With λόφους cf. 818. In Aesch. *S. c. T.* 317 Tydeus τρεῖς κατασκίους λόφους | σείει in *terrorem*.

926. οἷμοι τάλας: in self-commiseration, with impatience.

928. ἀλλ' ἢ: either (1) in continuation, σαφές δ' ἂν εἶπεν οὐδὲ ἐν ἀλλ' ἢ . ., 'nothing else except' (cf. 227 n.), or, simpler and better, (2) beginning a new sentence, 'but (he gave utterance to) either Scamanders, etc.'

'Σκαμάνδρους' ἢ 'τάφρους.' It is not easy to realise the precise objection here. There is presumably something said by Achilles (912) in the *Phryges* with reference to his fight with the Scamander (*Il.* 21. 305), and at the trench of the Greek camp (*ibid.* 18. 215 sqq.). Perhaps if we possessed the play we should find obscurities of phraseology in the context. It is unsatisfactory to suppose that it is merely the warlike talk of great exploits which is considered too 'robustious.'

929. γρυπαίετους. αλερός is the spelling of Aeschylus (e.g. *Cho.* 246) and is alone found in Attic inscriptions of the best

classical time (Meisterhans², p. 25). A 'griffin-eagle' is an 'eagle of the griffin species'; cf. *ἀλιαλετος*, *νυκταλετος*. In Aesch. *P. V.* 829 *ὄξυστόμους γὰρ Ζηνὸς ἀκραγεῖς κύνας | γρύπας φύλαξαι* the kinship of eagle and griffin is implied. In the common conception the griffin has a lion's body and an eagle's head and wings.

ἐπ' ἄσπιδων . . χαλκηλάτους. Aeschylus is fond of descriptions of warlike blazons and emblems on shields. See *S. c. T.* 479, 526.

ἱππόκρημνα: cf. 821 *ῥήμαθ' ἱπποβάμονα*, 1056, and *κρημνοποιός* as epithet of Aeschylus (*Nub.* 1367). There is no need to read *ὑψίκρημνα* (from e.g. *P. V.* 437). Compounds in *ἱππο-* often express size; cf. *ἱππαλεκτρύνα* 932 n. It is true that these are regularly nouns, but there seems no reason why, if once *ἱππο-* had acquired the force of *μεγαλο-* or *ὑψηλο-*, adjectives should not be similarly constructed. = 'Big beetling phrases.'

931. *ἤδη ποτ' ἐν μακρῷ κ.τ.λ.*, 'in a weary length of (wakeful) night'; from Eur. *Hipp.* 375 *ἤδη ποτ' ἄλλως νυκτὸς ἐν μακρῷ χρόνῳ | θνητῶν ἐφρόντισ' ἧ διέφθαρται βίος*, to which (or an equivalent lyric passage) allusion is made also in *Eq.* 1290 sqq.

932. *τὸν ξουθὸν ἱππαλεκτρύνα*. [The anapaest in the fourth foot as in *Nub.* 1427 *σκέψαι δὲ τοὺς ἀλεκτρύνας καὶ τὰλλα βοτὰ τοιαντί* and inf. 937. To alter to *ἱππαλέκτορας* is a most arbitrary proceeding, especially in view of the ease with which *υ* and *ι* are slurred as semi-vowels. Cp. *γενύων*, *Ἐρινύων*, etc. in tragic lyrics.] The creature here meant is said by the schol. on *Pac.* 1177 (q.v.) to have been mentioned in the *Μυρμιδόνες* of Aeschylus, and the compound evidently amused the comedian (cf. *Av.* 799), who chooses to regard it as a hybrid of horse and barn-door fowl. For the real sense of *ἱππο-* cf. 929 and e.g. *ἱπποσέλινον*, *ἱππομύρμηξ*, also the English *horse-(radish, etc.)*. In *Pac.* 181 Aristophanes' own *ἱπποκάνθαρος* is meant to play upon both senses.

ξουθὸν. It happens curiously that this word possesses two distinct meanings, viz. 'brown' (*fulvus*) and 'clear-voiced' (*argutus*), and it is often impossible to tell which is meant (as in *ξουθὴ ἀηδὼν*, *ξουθὴ μέλισσα*). But in the present connexion, and generally where *ἀηδὼν* is in case, the more natural reference is to the voice. The loud call of the giant Chanticleer is more significant than his colour, and in the picture it would be denoted by his attitude.

933. *σημεῖον*: such emblems (*σημεῖα*, *ἐπίσημα*, *παράσημα*, *insignia*) are commonly said to have been carved or painted on

the prow, while the tutelary gods were placed in effigy at the stern (cf. Verg. *Aen.* 10. 171 *aurato fulgebat Apolline puppis*). But this is to make *σημείον* answer to 'figurehead,' which is individual to a given vessel, whereas *σημείον* is the distinguishing sign or badge of a whole contingent (somewhat corresponding to our flag). That this is the notion here is shown by the plural *ἐν ταῖς ναυσίν* (presumably the ships of the Myrmidons). We may take it that each vessel bore a picture of a *ξουθὸς ἱππαλεκτρῶν* at the stern, which is the position of the *σημείον* in Eur. *I. A.* 255, where the Boeotian ships are *σημειοῖσιν ἑστολισμέναι* | *τοῖς δὲ Κᾶδμος ἦν* | *χρῦσεον δρᾶκοντ'* *ἔχων* | *ἀμφὶ ναῶν κόρυμβα*, *ibid.* 275 *πρύμνας σῆμα ταυρόπουν* . . 'Αλφεόν.

ἐνεγέγραπτο : i.e. *ἐγγεγραμμένος ἦν ὁ ἱππαλεκτρῶν*. The tense indicates the previously existing circumstance which led Aeschylus to use the expression : 'it was a painting . . to serve as a *σημείον*.'

934. *Ἐρυξιν* : either an ugly bird-like person (as the schol. guesses), or possibly a person with a loud crowing voice.

935. *ποῆσαι*, 'to represent in poetry.' In *καὶ ἀλεκτρυόνα* the particle throws a sarcastic tone upon the noun only : 'to poetise a *cock* !'

936. *ποῖά γ' ἐστίν*. The mss. favour this as against *ποῖ' ἄττ'*, though the latter might easily be corrupted. *γε* is somewhat difficult, but (1) may belong to the sentence and not to *ποῖα*, forming (with *δέ*) a retort (see Neil, *Append. i. to Eq.*, where he also states that most uses of *γε* are developments of 'well,' e.g. 'Oh, well . .'). Yet *σὺ δέ γ', ᾧ . .* would be the natural order ; (2) may throw a peculiar tone upon *ποῖα* (= 'of what precious sort'). The latter is perhaps preferable ; but see *crit. n.*

937. *τραγελάφους* : cf. 929. Though treated as entirely fabulous by Plato (*Rep.* 488 A *ὅσον οἱ γραφῆς τραγελάφους καὶ τὰ τοιαῦτα μυθῶντες γράφουσι*) and Aristotle, the notion of the animal was probably derived from a bearded antelope of SW. Asia (Pliny, *H. N.* 8. 33. 50).

938. *παραπετάσμασιν* : hangings or tapestries. With *τοῖς Μηδικοῖς* there is some contempt. These monsters are all very well on Persian tapestries, but not in Greek poetry. For this Persian (or Babylonian) work cf. Hipparchus (*Com. Frag.* iv. 431) *ἔχει δαπιδιον ἐν ἀγαπητὸν ποικίλον* | *Πέρσας ἔχον καὶ γρύπας ἐξώλεις τινὰς* | *τῶν Περσικῶν*. *γράφουσιν* is used of any delineation ; here with the needle (*acu* Mart. 8. 28. 17). Cf. *ζωγράφειν* of such embroidery.

939 sqq. *ὡς παρέλαβον κ.τ.λ.* Euripides 'took over' Tragedy (personified) from Aeschylus and found her dropsical or suffering from excessive corpulence. Acting as her physician he reduces her by exercise and a thinning diet. [Quintilian (2. 10. 6) has the same simile of distention in style.] The words used of the ailment and the cure are all puns or plays upon medical terms. Thus it has been pointed out that *περιπάτοις* is both 'walking exercise' and 'argumentations' (cf. 953), and *ἐπυλλοῖς* suggests *ἐρπυλλίους* (Merry). Similarly *κομπασμάτων* and *ῥημάτων* glance at words implying indigestible or flatulent diet and its results, *ῥημάτων* almost certainly standing for *ῥευμάτων* ('humours'). *τεντλοῖσι* is probably meant to suggest *τεντάζειν* (of fussy trifles). *στωμυλμάτων* alludes to some pounded herb medicine, and *βιβλίων* at once recalls *τροβλίων*.

παρέλαβον . . παρὰ σοῦ : the repetition of the preps. after the compound verb is usual in Aristoph. and becomes regular in prose ; cf. 962, 1013.

εὐθύς : with *ὡς παρέλαβον*. The word which would in the English idiom belong to *ισχνανα* is in Greek rather joined to the temporal relat. or participial clause (corresponding to the familiar *τοῦ θέρους εὐθύς ἀρχομένου οἱ Πελοποννήσιοι ἐσέβαλον* Thuc. 2. 47). Here we might have had *παραλαβὼν εὐθύς τὴν τέχνην*, 'immediately on taking over.'

941. *ισχνανα*. [Not *ισχνηνα*. For the facts concerning aorists of *-αίνω* see Rutherford, *New Phryn.* pp. 76-78.] The word is medical ; cf. Hippocr. 1254 A *οἰδήματα . . ισχναίνει*, Plat. *Rep.* 561 C *ὕδροποτῶν καὶ κατισχναινόμενος*, Aesch. *P. V.* 396.

τὸ βάρος : the weight of flesh ; though in reality Eur. also reduces the *gravitas* of the poetry. *ἀφείλον* : frequent of removing vexations, etc.

942. *ἐπυλλοῖς*, 'versicles.' The same dimin. is applied to the lines of Euripides in *Ach.* 398, *Pac.* 532. They are light and slight things as compared with the packed line of Aeschylus.

περιπάτοις : with allusion to the other sense *διατριβαῖς* (cf. 953).

τεντλοῖσι λευκοῖς, 'white beets,' which had a mild laxative effect (*εὐκοῖλοι* Dioscorides). Cf. Plin. *H. N.* 19. 8 *candidis (betis) solvi alvos modice, nigris inhiberi*, Mart. 3. 47. 9 *pigroque ventri non inutiles betas*. There is also a play on *τεντάζειν*, and *λευκοῖς* in the secondary intention implies 'bloodless' or 'colourless' commonplace.

943. ἀπὸ βιβλίων : of e.g. Anaxagoras (cf. Plat. *Ap.* 26 E). The expression both denies originality to Euripides (cf. 841) and also mocks at his philosophic originals, which are, after all, but *στωμύματα*. For the reading of Eur. see his own *Alcestis* 962 sqq., and, for his collection of books, Athen. 3 A. *τρυβλίων* is suggested in *βιβλίων* (cf. Alexis, *Com. Frag.* iii. 448).

944. ἀνέτρεφον μονωδίαις κ.τ.λ., 'I began to feed her up on monodies, with a blend of Cephisophon.' *μονωδίαις* plays upon some light species of food and *Κηφισοφῶντα* is pungently substituted for 'vinegar.' That Cephisophon and *ἄξος* were in some way connected (*ἄξος* or *ἄξις* being perhaps his nickname) appears from v. 1445 (=1453). There is a double sting in the name : (1) Cephisophon, an inmate of his house (cf. 1408), was reputed to help Eur. in his plays, particularly in the lyrics (schol.). Cf. 1444 (=1452) and the frag. of Aristoph. in *Vit. Eurip.* : (2) the character of Cephisophon was said to be in keeping with the 'Cretan' immorality of the monodies (849 n.).

945. ὁ τι τόχοι', 'the first thing that came (up).' The dramatic method of Euripides was not to 'rush in (to his subject) and create a muddle,' but to begin in an orderly and lucid manner with an explanatory prologue (at which prosaic proceeding Aristoph. is, of course, mocking) ; see, for example, the *Ion*, *Hecuba*, and *Bacchae*.

ἐμπεσῶν ἔφυρον : cf. *Eq.* 545 οὐκ ἀνοήτως ἐσπηδήσας (on to the stage) ἐφλύδρει, Hdt. 3. 81 ὥθει ἐμπεσῶν τὰ πράγματα ἀνευ νοῦ.

946. τὸ γένος . . τοῦ δράματος, 'the pedigree of the play,' i.e. the happenings which had led up to it, or events which engendered it. The word *γένος* is chosen for the sake of the familiar hit at the birth of Euripides (cf. 840 n.).

948. οὐδέν κ.τ.λ., 'I permitted no idle (element) in the play,' i.e. every character had something to say or do. This might have been expressed by οὐδένα (no *persona*). With οὐδέν no definite word (e.g. *πρόσωπον*) should be supplied.

949. οὐδέν ἦττον : i.e. as freely as the *ἐλεύθερος* and *δεσπότης*. The women and slaves of Eur. are permitted to speak with as much rightness and understanding. This was unusual, and Aristotle (*Poet.* 15), while requiring that *ἡθῆ* in tragedy should be *χρηστά*, also requires that 'they should fit their several classes, καὶ γὰρ γυνή ἐστὶν χρηστή καὶ δούλος, καίτοι γε ἴσως τούτων τὸ μὲν (the woman) χεῖρον, τὸ δὲ (the slave) ὅλως φαῦλον ἐστίν. In the *Agamemnon* of Aesch. the large part of Clytaemnestra is explained by her possessing *ἀνδρόβουλον* κέαρ. Origen (c. *Cels.* p. 356) says that Eur. *κωμωδεῖται* because he

puts into the mouths of *βάρβαροι ἢ γυναῖκες ἢ δοῦλοι* the language of philosophy (cf. *Ach.* 400 sq.).

952. *δημοκρατικόν*: i.e. on the principle of the equality of man.

τοῦτο μὲν=τοῦτό γε, a use frequent with demonstr. and personal pronouns (Kühner-Gerth ii. p. 140).

953. *οὐ σοὶ γάρ . . κάλλιστα*, 'you are not the man to make the best of a case about *that*.' The adverb is used (instead of *κάλλιστος*) with an eye to the sense, which=*οὐ σὺ περίπατον ἂν ποιοῖο*. *περίπατος*=discussion of a theme (originally carried on while walking). The reference is to the aristocratic leanings of the Socratic circle, including Plato, Xenophon, Critias, and Euripides. Some suppose an allusion to the withdrawal of Eur. to the court of Archelaus.

954. *τουντουσὶ*: always deictic, 'these spectators here.'

956. *λεπτῶν τε κανόνων ἐσβολὰς*: sc. *ἐδίδαξα (αὐτούς)*. Eur. taught the audience new finical and carping methods of mechanical criticism. Among the abilities implied in *λαλεῖν* was the ability to talk 'literary judgment'; cf. 799.

ἐσβολὰς: not=*προσβολὰς* ('applications'), but 'invasions' or 'introductions' (= 'new fashions'); cf. Eur. *Suppl.* 102 *καινὰς ἐσβολὰς ὁρῶ λόγων*, inf. 1104.

ἐπῶν . . γωνιασμούς, 'tests of the corners of verses,' viz. to see if their angles and edges are true.

957. *νοεῖν κ.τ.λ.*: the intellectual and moral results of the smartness of *διάνοια* exhibited in the Euripidean drama.

ἐριν τεχνάζειν: MSS. give *ἐρᾶν*, but all editors feel that the word is out of place. It could only be defended as a deliberate surprise, but even the surprise is clumsy. The comedians do not, in a considerable list of words, insert one and one only which is out of keeping with all the rest. *ἐριν τεχνάζειν*= 'contrive a disputatious caption'; cf. *ἐριστικοί* and inf. 1105 *διτιπερ οὖν ἔχετον ἐρίζειν λέγετον*.

958. *κάχ' ὑποτοπείσθαι*: in all probability Aristoph. is hinting at the suspicious jealousy entertained by the people as to the designs of the oligarchical party.

959. *οἰκεία πράγματ' κ.τ.λ.*: this is not merely a claim to be a realist from the artistic point of view. He claims also that his themes, touching everyday realities, are a useful practical lesson. For the supposed function of a poet as teacher see 1008 sqq. n. The repetition in *οἷς χρώμεθ', οἷς ξύνεσμεν* is intended to press home the point. For the ex-

pression cf. *Vesp.* 1179 μή 'μοί γε μύθους, ἀλλὰ τῶν ἀνθρωπίνων, | οἷους λέγομεν μάλιστα, τοὺς κατ' οἰκίαν. In 980-88 Dionysus reduces these lessons of the οἰκεία to the absurd.

εἰσάγων: the proper word of a theme, as **παράγων** (1054) is of a **πρόσωπον**, brought on the stage.

962. ἀπὸ τοῦ φρονεῖν ἀποσπάσας: for the repeated preps. cf. 939 n. Editors take **ἀποσπάσας** transitively, 'having torn them from their reason,' but it is worth while considering the alternative of an intrans. use (as in **ἀποσοβεῖν**). For this cf. *Xen. An.* 1. 5. 3 πολὺ γὰρ ἀπέσπα φεύγουσα, Lucian, *Icar.* 11 ἐπεὶ δὲ κατ' αὐτὴν τὴν σελήνην ἐγενόμην πάμπολυ τῶν νεφελῶν ἀποσπάσας. 'You got off the track' (lit. 'pulled off') is the more probable meaning.

ἐξέπληττον: imperf. of attempt. Aristotle (*Poet.* 25) desires **ἐκπληξίς** in tragedy, but that effect must come from the intrinsic power of the situation, not from any trick.

963. Κύνους: Cycnus, son of Poseidon and ally of the Trojans, was defeated by Achilles in battle. The peculiar fight with the invulnerable Cycnus and his transformation into a swan when throttled by Achilles are told by Ovid (*Met.* 12. 72 sqq.).

Μέμνονας: Memnon, also on the Trojan side, was son of Eos and Tithonus. Aeschylus wrote a *Memnon*, in which that hero (who possesses **ἡφαιστότευκτον πανοπλίαν**) is slain by Achilles, but obtains immortality through the prayer of his mother. The *Ψυχοστασία* of Aesch. also dealt with these events.

κωδωνοφαλαροπώλους: driving horses with bells on their trappings. Bells, as a means of creating **φόβος**, appear in Aesch. *S. c. T.* 373 under the shield of Tydeus, and in [Eur.] *Rhes.* 306 on the frontlets of the horses of Rhesus (cf. *ibid.* 383 **κόμπους κωδωνοκρότους**).

964. τοὺς τούτου τε κάμου γ': the reading is somewhat dubious (**κάμου γ'** and **κάμου** with hiatus being the variants). Dobree's **κάμους** recalls two common idioms: (1) gen. paralleled by possessive adj., e.g. Eur. *H. F.* 213 **πατὴρ ἂν εἴη σός τε καὶ τούτων**, *Bacch.* 1277 **ἐμῇ τε καὶ πατρὸς κοινωνίᾳ**; (2) possessive adj. accompanied by gen. of the same person, as in **τὰ ἐμὰ κακὰ τοῦ κακοδαίμονος** or *nostros vidisti flentis ocellos*. On the whole it is better to choose the reading for which there is ms. support. **γ'** belongs to the whole expression, i.e. = **γνώσει** **δὲ τοὺς γε μαθητὰς ἐκατέρου**.

μαθητὰς: not in the strict sense, but as representing the

respective influences. A poet has 'disciples' in the shape of those who affect him and who mould themselves on his characters.

965. **τουτουμηνί**: a frequent position of the deictic *-ί*; cf. *νυνμηνί, νυνδί, τουτογι*. More curious is the position of *μέν* and *γε* in *ἐνμεντευθενί, ἐνγετευθενί*.

Φορμίσιος: this proper name is used in *Eccl.* 97 as a synonym of 'hairy part.' Hence the following reference to *ὕπηνη* ('moustache'). A Phormisius was one of those who 'came back with the people' after the tyranny of the Thirty (403 B.C.). But this does not prove that our P. was this popular leader.

Μεγαίνετός θ' ὁ Μανῆς: we know nothing of Megaenetus. A variant is **Μάγνης**. The schol. (who appears to be guessing) says that he was *αὐθάδης καὶ τῶν στρατηγίωντων*. If **Μάγνης** is right, there may very well be a reference to the proverbial *ὑβρις* of the Magnesians (Ath. 525 c, Theogn. 603 *τοιάδε καὶ Μάγνητας ἀπώλεσεν ἔργα καὶ ὑβρις*), i.e. he is *ὁ ὑβριστής*. [Also there might be a hint at non-Attic parentage.] The alternative **Μανῆς** (or **μάνης**) has been variously explained as (1) a common name for a Phrygian slave (*Σύρος ἢ Μανῆς* Dem. 1127); but this is quite unsuited to the context; (2) = 'unlucky gambler,' since, according to Pollux (7. 204), *μάνης* is the name for an unlucky throw. Merry renders this notion by 'Mr. Deuceace.' But we may also, and with more probability, suggest that it refers to the game of *κότταβος*. In this the *μάνης* is a bronze figure, upon the head of which the *πλάστιγξ* descends when the *λάταξ* strikes it fairly. Such a *μάνης* may have had a conventional appearance, which Megaenetus strikingly resembled.

966. **σαλπιγγολογχυπηνάδαι**: for the patronymic cf. 84 n. The sense is 'sons of trumpet, lance, and moustache' = 'Black Mousquetaires' (Merry). But (since no compliment is intended) the sense is perhaps more exactly 'whiskered to suggest lance and trumpet,' i.e. with hairy faces which look swaggeringly martial, while their owners may be little of the sort. A proverb for a fire-eater was *λόγχας ἐσθίων*; cf. 1016 *πνέοντας δόρυ καὶ λόγχας*. For soldiers and hair, cf. Iuv. 14. 194.

σαρκασμοπιτυοκάμπται: they are *πιτυοκάμπται* so far as their sneering looks go. The reference is to the legendary brigand of the Isthmus, Sinis (or Sinnis), who tied his victims between the heads of two pines which he had dragged together, and then let the trees fly up and apart. He was himself treated by Theseus in the same manner (Plut. *Thes.* 8, Ov.

Met. 7. 441). Hence *πιτυοκάμπτης* = 'merciless bandit,' and the men named put on that appearance. The schol. is probably right in his *ὡς σαρκάζοντας μὲν καὶ προσποιουμένους τὰ πολεμικά, οὐκ ἀληθῶς δὲ τοιούτους*.

967. *Κλειτοφών*: probably the man whose name is given to a dialogue falsely attributed to Plato. He belonged to the Socratic circle (*Plat. Rep.* 428 B). The schol. apparently possessed more information, since he explains *ὡς ἀργὸς ἐκωμωδεῖτο*.

Θηραμένης: 540 n.

968. *σοφός γ' ἀνὴρ*: 652 n.

969. *ἦν κακοῖς που περίπessη καὶ πλησίον παραστή*. This is quite sound, and there is no need to attempt *τις* for *που* or to make *καὶ* = *ἦ*. *περίπessη* is not 'incur' (i.e. 'suffer from'), but 'get in the way of' (= *ἐντύχη*). Following a certain path Ther. may 'find himself meeting trouble and get very close to it.'

970. *πέπτωκεν*: pref. of complete (and also immediate) realisation: 'there he is, (at once), clear outside.' This, as well as the aorist, forms a gnomic tense (Gildersleeve, *Gk. Synt.* § 257, Goodwin, *M. and T.* § 154). Cf. *Vesp.* 492 *ἦν μὲν ὠνήται τις ὀρφῶς, μεμβράδας δὲ μὴ θέλη*, | *εὐθέως εἰρηχ' ὁ πωλῶν κ.τ.λ.*, *Eq.* 717 *τῷ μὲν ὀλίγον ἐντίθης*, | *αὐτὸς δ' ἐκείνου τριπλάσιον κατέσπασκας*, *Theogn.* 109 etc. The metaphor is from the fall, lucky or otherwise, of dice. Theramenes is always in luck. Cf. *Soph. fr.* 763 *αἰετὰ γὰρ εἰς πίπτουσιν οἱ Διὸς κύβοι*, *Aesch. Cho.* 967, *Shak. Haml.* 4. 7. 69 *It falls right*.

οὐ χίος ἀλλὰ Κεῖος. In dicing with *δοσράγαλοι* (marked on four sides) the worst throw was called *χίος*, the best *κῶος* (corresponding respectively to the Latin *canis* and *Venus*). Aristotle (*H. A.* 2. 1. 34) gives *τὰ κῶα* as the inner, *τὰ χία* as the outer sides of the knuckle-bones, and probably these words had originally nothing to do with the islands of Chios and Cos, although such an association would naturally be imagined. Since Theramenes (*Plut. Nic.* 2) *εἰς δυσγένειαν ὡς ξένος ἐκ Κέω λελοιδόρηται*, Aristophanes substitutes the sneering word *Κεῖος* for *κῶος*, punning upon the names of the two islands. There seems, however, to have been no real ground for the charge of Cean birth.

971. [Euripides sings the following lines and Dionysus then takes up the tune.]

τοιαῦτα: with *φρονεῖν*. For the crasis in *μέντοῦγ' ὡς* cf. *Eccl.* 410 *μέντοῦφασκεν*, *Vesp.* 159 *μοῦχρησεν*.

976. τὰς οἰκίας οἰκεῖν; 105 n.

979. τίς τοῦτ' ἔλαβε; Bentley's τὸδ' ἔλαβε is based on the frequent confusion of τὸδε and τοῦτο, but the metrical objection is not certain. In *Nub.* 1386-1389 there are three lines of the scansion $\underline{\text{v}} = | \text{v} - | \underline{\text{v}} = | \text{v} \text{v}$ against one of the scansion $\underline{\text{v}} = | \text{v} - | \underline{\text{v}} = | \text{v}$, and even in the trimeter dialogue a tribrach sometimes stands in the last foot (Introd. p. xxxviii.)

980 sq. Dionysus playfully speaks as if the extremely economical habits just now prevailing at Athens were the outcome of Euripidean teaching. In reality the pinch of the war was being severely felt, and it interfered with the previous conception of behaviour becoming to a gentleman (*ἐλεύθερος*). The word 'Ἀθηναίων' has its point. [There may also be a hit at parsimony and suspicion in public expenditure.]

981. εἰσιὼν: sc. οἰκαδε.

983. ἡ χύτρα: some cheap crockery pot, which nevertheless he misses.

985. μαινίδης, 'sprat': a poor little cheap fish (*Mart.* 12. 32. 15 *inutiles maenas*).

τὸ περυσινόν, 'which I bought (only) last year.' Even an earthenware basin and its date are remembered. τέθηκε suggests parody.

987. τὸ χθιζινόν, 'left over from yesterday.' Cf. *Iuv.* 14. 129 *hesternum . . minutal*.

990. κεχηνότες: a proverbial expression for gullibility. Cf. *Eq.* 755 (of the δῆμος) and 1263 τῇ Κεχρηναίων πόλει.

Μαμμάκυθοι. The word is plainly connected with μάμμη (cf. *βλιτομάμμης Nub.* 1001), and was used proverbially like *Μαργίτης*, *Μελιτίδης*, *Κόροιβος* etc. for a 'simple Simon' or 'Milk-sop.'

991. Μελιτίδαι. Whatever may be the true spelling of the ordinary word, this is to be here accepted, as being an attack upon a Meletus (cf. 1302). *Μελιτίδης*, the current form, is apparently connected with μέλι (cf. *βλιτομάμμης*). But the familiar use of ἡδύς and γλυκύς as 'sweet innocent' (*Plat. Rep.* 337 D, *Hipp. Ma.* 288 B) suggests that sense rather than 'Sugar-Baby.'

[992 sqq. This chorus is supposed to be antistrophic to 895-904. The assumption involves difficulties (otherwise unfelt) in the metre of both portions, and it appears better to admit a general similarity without pressing exact correspondence.]

992. **τάδε μὲν λεύσσεις κ.τ.λ.** The *Myrmidons* of Aeschylus began with this line. We may assume that the passage contains further parody or semi-quotation. Aesch. is identified with his own Achilles, through the same characteristic qualities of anger and sullenness.

995. **ἐκτὸς οἶσει τῶν ἐλαῶν**: a metaphor from chariot-racing. The particular race-course at the end of which 'the olives' were planted is naturally one familiar to Athenians, used especially at the Panathenaea. A driver should round the turn short of these, but an unmanageable team might carry him out beyond them. Cf. Aesch. *Cho.* 1021, *P. V.* 909 for the expression **ἐξω (δρόμου) φέρειν**.

999. **συστεῖλας ἀκροῖσι κ.τ.λ.**, 'take in reefs, and, using but the edge of your sails, then bring her (round to the wind) gradually.' **ἄξεις** appears to be a nautical expression. While the gale of his anger is strong he should shorten sail, but, as it settles down, he may come round to the gentle wind of an even temper.

ἀκροῖσι: i.e. not catching the wind on the full sail, but only on a narrow strip at the top when reefed. Cf. Eur. *Med.* 523 **ὥστε ναὺς κεδνὸν οἰακοστρόφον | ἀκροῖσι λαίφους κρασπέδους ὑπεκδραμεῖν**.

1001. **μᾶλλον μᾶλλον**, 'more and more' (= 'gradually'). Cf. Eur. *I. T.* 1406 **μᾶλλον δὲ μᾶλλον πρὸς πέτρας ἦε σκάφος**, Catull. 64. 275 *magis magis increbrescent*.

1004. **ἀλλ' ὦ κ.τ.λ.** Before what is technically known as an *ἀγών* of the following kind, it is regular for the Coryphaeus to speak two lines of exhortation beginning with **ἀλλὰ . .** and adopting the metre to be employed (Zielinski).

πυργώσας ῥήματα σεμνά: i.e. Aesch. first raised tragic diction to dignity (**σεμνά** being proleptic). Cf. Hor. *A. P.* 280 (*Aeschylus*) *docuit magnamque loqui nitique cothurno* and Antipater (quoted in v. 925). For the metaphor cf. Milton's 'build the lofty rhyme,' and Aristophanes' own claim to have done a similar service to comedy, *Pac.* 749 **ἐποίησε τέχνην μεγάλην ἡμῖν κάπύργωσ' οἰκοδομήσας | ἐπεσιν μεγάλοις καὶ διανοίαις κ.τ.λ.**

1005. **κοσμήσας τραγικὸν λήρον**. It may be suggested that point is given to this expression if there is an allusion to the proverbial **Σπάρταν ἔλαχες, ταύταν κόσμει**. Aeschylus had for his province tragic diction, and that he adorned. **λήρον** also gains if it is thus a *παρὰ προσδοκίαν* pun upon *κλήρον* ('demesne' or 'province'). The Coryphaeus does not mean that all

tragedy is λῆρος, but that, 'when λῆρος occurs in tragedy, you knew how to give it a fine air.'

τὸν κρουνὸν ἀφίει, lit. 'set the spout going.' Cf. *Eq.* 89 κρουνοχυτρολήραιον εἰ, Cratin. *fr.* 186 δωδεκάκρουνον τὸ στόμα (with allusion to the public fountain Ἑννεάκρουνος).

1007. εἰ . . . δεῖ: rather than *οὔτε δεῖ* after verbs of the sense of ἀγανακτεῖν (e.g. μέμφεσθαι, δεινὸν ποιεῖσθαι etc). Cf. Plat. *Lach.* 194 A ἀγανακτῶ εἰ οὕτως ἂ νού μὴ ὁὸς τ' εἰμι εἰπεῖν.

1008. ἀπόκριναι: turning suddenly and accosting his opponent.

θαυμάζειν, 'pay respect to.'

1009. δεξιότητος κ.τ.λ. As is shown by the use of καὶ . . . τε . . . (which cannot = καὶ . . . καὶ . . .), there are only two grounds given, viz. (1) δεξιότης, (2) νουθεσία οὔτε τε βελτίους κ.τ.λ. The τε-clause is in fact exegetic or amplificatory to νουθεσία. [The slight misplacement of τε is frequent (Kühner-Gerth ii. p. 245). Cf. 1070.]

δεξιότητος: not with any special reference to what Aristotle calls the διάνοια or intellectual power pervading tragedy, but in the sense of technical ability as playwright. Cf. 71 δέομαι ποητοῦ δεξιού, 762.

νουθεσίας: the moral and intellectual influence upon the audience, through the wise γνώμαι uttered and the high ἥθη delineated.

οὔτε βελτίους τε κ.τ.λ. Aristophanes is with those who treat a poet as a teacher (1054 sq.). This was the common Greek view, the notion of the poet as simply an artist being held by a minority. See Butcher, *Aristotle's Theory of Poetry and Fine Art*, cap. v., and cf. Strab. 1. 3 ποιητὴν γὰρ ἔφη (sc. Eratosthenes) πάντα στοχάζεσθαι ψυχαγωγίας, οὐ διδασκαλίας. τοῦναντίον δ' οἱ παλαιοὶ φιλοσοφίαν τινὰ λέγουσι πρώτην τὴν ποιητικὴν, εἰσάγουσαν εἰς τὸν βίον ἡμῶς ἐκ νέων καὶ διδάσκουσαν ἥθη καὶ πάθη καὶ πράξεις μεθ' ἡδονῆς. See also Hor. *A. P.* 333 sqq.

1012. παθεῖν: the full legal formula is παθεῖν ἢ ἀποτεῖσαι.

φήσεις, 'will you admit' (καταφήσεις), as in e.g. Soph. *Ant.* 442 φῆς ἢ καταρνή μὴ δεδρακέναι τάδε;

τεθνάναι. Dionysus forgets that he is not in the land of the living. For the perf. cf. 970 n. and Thuc. 8. 74 ἴνα, ἥν μὴ ὑπακούωσι, τεθνήκωσι.

1013. παρ' ἐμοῦ παρεδέξατο: cf. 939, 962.

1014. τετραπήχεις, 'sixfooters.' Cf. *Vesp.* 553 ἄνδρες μεγάλοι

καὶ τετραπήχεις, Shak. *Rich.* III. 1. 4. 156 *Spoke like a tall fellow!* The πῆχυς was 18½ inches.

διαδρασιπόλιτας. The proper translation is 'citizens of Diadrasipolis' or 'men of Shirkton.' According to the classical Greek idiom the said town would be named Διαδράσεως πόλις (not Διαδρασίπολις). Thus 'Megalopolis' is Μεγάλη πόλις, with ethnic Μεγαλοπολίτης. In *Eq.* 817 μικροπολίτας = 'citizens of Μικρά πόλις,' *Ach.* 635 χαννοπολίτας = 'men of Χαύνη πόλις.' At v. 1114 the schol. has the expression διαδιδράσκοντας τὰς στρατείας, and the allusion here is to that sense. Cf. *Ach.* 600 ὁρῶν πολιοῦς μὲν ἄνδρας ἐν ταῖς τάξεσι, | νεανίας δ' αἰὼς οὐ διαδεδρακότας.

[As merely equivalent to 'shirking citizens' the compound would be irregular, though tragedy has such forms as ἀριστόμαντις, προβουλόπαις, καλλίπαις, in which the first element is equal to an adj. qualifying the second. We cannot, again, understand it as = διαδιδράσκοντας τὴν πόλιν (i.e. its duties). This would be διαδρασιπόλεις (cf. φιλοπόλεις).]

1015. κοβάλους: 104 n.

1016. πνέοντας δόρυ κ.τ.λ. Cf. Hom. *Il.* 24. 364 μένεα πνέοντας Ἀχαιοῦς, [Eur.] *Rhes.* 786 θυμὸν πνέουσαι, Cic. *ad Att.* 15. 11 *Martem spirare diceret.* λόγχας probably refers to the cavalry, δόρυ to the infantry.

1017. ἑπταβοεῖους: with a play upon (1) the proverbial shield of Ajax (ἑπταβειον *Il.* 7. 219, ἐπτάβοιον ἀρρηκτον σάκος Soph. *Aj.* 572), and so implying 'courage of an Ajax,' and (2) 'equal to seven oxen,' 'of seven ox-power' (Paley), with an allusion to ταύρου θυμός.

1018. καὶ δὴ χωρεῖ κ.τ.λ., 'There you are! the trouble is upon us'; a current colloquial expression. Cf. *Nub.* 906 τουτὶ χωρεῖ καὶ δὴ τὸ κακόν, *Vesp.* 1483. καὶ δὴ lit. = 'e'en in fact'; thence practically = ἤδη.

κρανοποιῶν αἶ, 'hammering away at his helmets' (Merry), referring to τρυφαλείας and πῆληκας. Aeschylus is charged with a particular fondness for introducing helmets and crests (κράνη καὶ λόφους διηγούμενος schol.). In -ποιῶν there are the two senses 'make' and 'poetise' (helmets). It should also be observed that αἶ is frequent in indignation, though more especially in questions. Cf. *Eq.* 336, 338.

ἐπιτρέψει, 'will be the death of me' (with boredom). Cf. ἀπολεῖς 1245 n.

1019. οὕτως, 'as you say' (cf. 1014).

γενναίους ἐξεδίδαξας: without εἶναι. Cf. Eur. *El.* 376

(πενία) διδάσκει δ' ἄνδρα τῇ χρεῖα κακόν, *Med.* 295 χρῆ δ' οὐποθ' . . . παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς.

1021. "Ἀρεῶς μεστόν, 'full of the war-like spirit' (cf. ἀφροδίτη = 'spirit of love'). So Aesch. *S. c. T.* 53 λεόντων ἀρη δεδορκότων, Plut. *Mor.* 757 B τοῖς τὸ μαχητικὸν ἐν ἡμῖν καὶ διάφορον καὶ θυμοειδὲς Ἄρην κεκληῖσθαι νομίζουσιν. According to Plutarch (*Mor.* 715 E) it was Gorgias who applied this expression to the *Seven against Thebes*.

τοὺς ἑπτ' ἐπὶ Θήβας: sc. ποήσας. This was the recognised name for the seven champions, and not merely for the play of Aeschylus (cf. Dem. 1390, Ath. 22 A ἐν τῷ ὀρχεῖσθαι τοὺς ἑπτ' ἐπὶ Θήβας). [For Attic two expressions would be normal, viz. οἱ ἑπτὰ οἱ ἐπὶ Θήβας (sc. στρατεύσαντες) or οἱ ἐπὶ Θήβας στρατεύσαντες ἑπτὰ. Our phrase must, however, have been derived from οἱ ἑπτ' ἐπὶ Θ. (ἐλθόντες) = 'those who came against Thebes to the number of seven,' but ἑπτ' ἐπὶ Θήβας had come to be regarded as virtually a compound.]

1022. ἄν . . ἡράσθη: frequentative. Cf. 911, 920, 924.

δάιος: a poetic word introduced with deliberation; 'doughty,' ready for deeds of 'derring do.'

1023. τουτὶ μὲν: see 952 n.

κακὸν εἰργασται, 'has been a bad piece of work on your part.' [Not 'has done you damage.']

πεπόηκας κ.τ.λ.: not = ἐποίησας (which would refer to the time of the production of the piece), but 'you have made them the more courageous for the (present, i.e. Peloponnesian) war.' The perf. expresses the result which has been left.

[The schol. and some editors take it as 'you have represented the Thebans as more brave than the Argives in their war.' But this is not true in fact, it would be pointless if true, and the perf. is less good.]

1024. τούτου γ' οὐνεκα, 'so far as that point (or claim) is concerned.' Cf. 1118.

1025. ὑμῖν: emphatic. αὐτ': sc. τὰ ἀνδρεία or πολεμικά understood from the context. Cf. 1466, *Plut.* 502 πολλοὶ μὲν γὰρ τῶν ἀνθρώπων ὄντες πλουτοῦσι πονηροί, | ἀδίκως αὐτὰ ξυλλεξάμενοι (sc. τὰ χρήματα).

ἐπὶ τούτ': see 168 n.

1026. εἶτα διδάξας Πέρσας μετὰ τούτ' κ.τ.λ. According to such authorities as we possess the *Persae* was produced in 472 B.C., while the *Septem* belongs to 467 B.C. This information is not necessarily correct, but, if it is so, we may here suppose

either (1) that Aristoph. is in error as to the dates (a by no means unlikely circumstance, since the ancients were no more infallible than the moderns in speaking of a literary event of sixty or seventy years ago), or (2) that neither *εἶτα* nor *μετὰ τοῦτο* refers to time relative to the *Septem*, but both are to be taken in another sense. Thus *εἶτα* may = 'and in the next place' (as opposed to the previous example), while *μετὰ τοῦτ'* may be joined to *ἐπιθυμεῖν* 'I taught them to be eager thereafter' ('as a consequence'). Since the expression 'Then again, by producing the *Persae*, I taught them thereafter to be eager to beat the enemy' contains nothing unnatural, it seems better not to raise here the question of chronological sequence. It is true that in *Av.* 809 we have *πρῶτον ὄνομα τῇ πόλει | θέσθαι τι μέγα καὶ κλεινόν, εἶτα τοῖς θεοῖς | θῦσαι μετὰ τοῦτο*, and that *ἔπειτα μετὰ τοῦτο* occurs in comedy, but the argumentative use is not disproved by instances of the chronological use.

διδάξας, 'produced'; the regular word applied to the poet, who originally trained his own chorus and *ἐδίδασκε τὸν χορὸν τὸ δράμα*. Cf. *χοροδιδάσκαλος*, *διδασκαλία* and *Hdt.* 6. 21 *ποιήσαντι Φρυγίχῳ δράμα Μιλήτου ἀλωσιν καὶ διδάξαντι*.

Πέρσας. The titles of plays (merely as such) are commonly quoted in Greek without article, as throughout *Athenaeus* and in the brief notices called *διδασκαλῖαι*. Cf. 1124.

1028. *ἐχάρην γοῦν κ.τ.λ.* Dionysus was of course present at the production of the *Persae*. The true reading is perhaps beyond recovery. Most mss. have the unmetrical *ἐχάρην γοῦν ἦνικ ἤκουσα περὶ Δαρείου τεθνεώτος*, the poorly supported (but old) variant *ἦνικ' ἀπηγγέθη περὶ . .* being obviously an attempt at emendation. In point of sense the latter is out of the question, since no report is brought of the death of Darius. Unfortunately our texts of the *Persae* contain no exclamation *λαοὶ* to show us the reference. [Bloomfield, it is true (from the present passage), suggested that in *Pers.* 667 we should read *βάσκε πάτερ ἄκακε Δαρεῖ, λαοὶ* for *Δαριὰν οἱ*, but *εἰθὺς* indicates that something had just taken place or been said, whereas Bloomfield's emended line comes in the midst of a choric song. We can hardly expect every isolated interjection on the part of a chorus to be preserved in our mss., and the loss of an *λαοὶ* is little more wonderful than the loss of the hand-clapping.]

Since the ghost of Darius appears in the *Persae*, it is possible that *ἤκουσα* contains the gen. *εἰκοῦς* ('phantom,' cf. *Eur. H. F.* 1002). If this is governed by the following *περί* we have *ἐχάρην γοῦν ἦνικ' ὦ — εἰκοῦς περί Δ. τεθνεώτος*. There exists an idiom of Greek, too little recognised, but not especially rare, of which the readiest example is *Eur. I. T.* 813 *ἤκουσα, χρυσῆς ἀρνὸς ἦνικ'*

ἦν πέρι, 'when it was a matter of the golden lamb' (though most editors wrongly supply *ἔρις* from the context). Cf. *Eq.* 87 *περὶ πότου γοῦν ἐστὶ σοι*, *Lysias* 12. 74 οὐ *περὶ πολιτείας ὑμῖν ἔσται*, ἀλλὰ *περὶ σωτηρίας*, and (so far as *ἐστὶ* is concerned) *Vesp.* 240 *ἔσται Λάχῃτι νυνί*. So here we may suggest *ἐχάρην γοῦν ἡνίκ<α γ' ἦν> εἰκοῦς πέρι Δ. τ.*, i.e. 'when it was a matter of a phantom of Darius, he being dead' (not *τοῦ τεθνεώτος*). γ' is open to no objection; the special delight of Dionysus was at *that*. The gen. *εἰκοῦς* = *εἰκόνομος* occurs in *Eur. Hel.* 77. So *ἀηδοῦς* (*Soph. Aj.* 629), *γληχοῦς* (*Hippocr.* 7. 160). Other cases from the -*οσ-* (instead of the -*ον-*) stem are *τὰς εἰκοῦς* (*Nub.* 559), (*τὴν*) *εἰκώ* (*Eur. Med.* 1162).

1030. *ἄνδρας*: with *ποιητὰς*; cf. 1008. [Very much less probably we might construe *χρὴ ποιητὰς ἀσκεῖν ἄνδρας ταῦτα* 'poets should train men in this way.']

ἀπ' ἀρχῆς: with *γεγέννηται*.

1032 sq. *Ὀρφεὺς κ.τ.λ.* The association of the Thracians Orpheus and Musaeus is frequent (cf. *Plat. Rep.* 364 E, *Prot.* 316 D, *Ion* 536 B, [*Eur.*] *Rhes.* 943). Both are poets and minstrels, both agents of civilisation. To Orpheus belonged the Orphic *τελεταί*, or purificatory rites of initiation, which were a sacramental preparation for a happy future life of the immortal soul; to Musaeus the oracles (*χρησμοί*), which were extant and registered (cf. *Her.* 7. 6, 9. 34). Plato (*Rep.* 364 E) has *βιβλων δὲ δμαδον παρέχονται Μουσαίου καὶ Ὀρφέως . . καθ' ὃς θυηπολοῦσιν, πείθοντες ὥς ἀρα λύσεις τε καὶ καθαρμοὶ ἀδικημάτων διὰ θυσιῶν καὶ παιδιᾶς ἡδονῶν εἰσι μὲν ἐτι ζῶσιν, εἰσι δὲ καὶ τελευτήσασιν, ὃς δὴ τελετὰς καλοῦσιν*. See Harrison, *Proleg.* cap. ix. for Orpheus and Orphism. With the vegetarianism of *φόνων τ' ἀπέχεσθαι* cf. *Hor. A. P.* 391 *silvestres homines sacer interpretisque deorum | caedibus ac victu foedo deterruit Orpheus*, *Eur. Hipp.* 952.

Along with the founding of mysteries and oracles of advice there went musical 'magic.' That Musaeus joins *χρησμοί* with *ἐξακέσεις νόσων* is in keeping with the profession of the ancient *ιατρόμαντις*, the more refined outcome of the savage 'medicine-man.' Certain writings on herbal *Ἀκέσεις Νόσων* actually went under the name of Musaeus.

Ἡσίδοτος: in the *Ἔργα καὶ Ἡμέραι*.

1036. *Παντακλέα*: called *Παντακλῆς σκαῖος* by Eupolis (schol.).

1037. *ἔπεμπεν*: i.e. was forming one of the military escort to a procession (in all probability at the Panathenaea).

1038. *τὸ κράνος πρῶτον κ.τ.λ.*: i.e. instead of fitting the

crest into its socket and fixing it from inside the helmet, he put the helmet on first and then tried to fasten the plume on top. In *περιδησάμενος* the middle is necessary and also *περι-*, since he fastens the helmet 'on himself round (his head),' cf. *περιθέσθαι κυνῆν, διάδημα*, etc. (the use of *ἐπι-* being late Greek); but for fastening a crest above a helmet both the active and *ἐπι-* are alone correct. The helmet is 'bound round' the head by its chin-strap.

ἤμελλ': the comedian would not use this form for *ἐμελλε* in an ordinary trimeter.

1039. Λάμαχος ἦρως. Lamachus had somehow acquired the sobriquet or standing title of *ἦρως*. During his lifetime it is mocked at in *Ach.* 575, 578 ὦ Λάμαχ' ἦρως (425 B.C.), but here Aristoph. is evidently speaking with respect. Lamachus was one of the three generals sent in charge of the Sicilian expedition of 415 B.C. and was slain in a sally of the Syracusans in the next year (*Thuc.* 6. 101). From Plutarch and Plato we learn of his great physical courage, and we may assume that some feat of prowess, or perhaps of strength, had won him a name fit for Herakles or Theseus. The title is the more apt here, since a *ἦρως* was generally understood as one of the semi-deified dead.

1040. ὅθεν = ἀφ' οὗ (sc. *Ὀμήρου*); strictly 'from which source.' So *unde* frequently = *a quo* (of persons). According to *Ath.* 347 E Aeschylus said *τὰς αὐτοῦ τραγωδίας τεμάχῃ εἶναι τῶν Ὀμήρου μεγάλων δέλτων*.

ἀπομαξαμένη, 'taking impressions' (or 'copies'). Cf. *Thesm.* 514 *αὐτέκμαγμα σόν* ('your very image'). The metaphor is from wax modelling: cf. *κήρινον ἐκμαγεῖον* *Plat. Theaet.* 191 c.

πολλὰς ἀρετὰς ἐποίησεν, 'represented (in poetry) many types of excellence.'

1041. Πατρόκλων: in the *Myrmidons*. **Τεύκρων**: probably in the *Salaminiae*. **θυμολέοντων**: a word of Homer (cf. *Cœur-de-Lion*).

1043. Φαίδρας: as Euripides did in the *Hippolytus*. Aristoph. elsewhere objects to such characters in tragedy (*Thesm.* 153, 546). Aristotle (*Poet.* 15) similarly insists that the characters should be *χρηστά*, but he would have seen that the Phaedra of the extant *Hippolytus* is not simply vicious. Doubtless the allusion is rather to the 'earlier *Hippolytus*' (*Ἰππόλυτος καλυπτόμενος*), in which female passion was much more fiercely dealt with.

Σθενεβοίας. Stheneboea, wife of Proetus king of Argos, had

calumniated Bellerophon as Potiphar's wife did Joseph. Euripides portrayed this woman in his *Bellerophon* and his *Stheneboea*.

1044. ἐρώσαν. Positive passion in a woman was repulsive to Greek sentiment. It is the motive of the piece in the Euripidean plays above mentioned, but nowhere in Aeschylus. His Clytaemnestra in the *Agamemnon* is represented as moved chiefly by injured pride and a desire for revenge; her passion for Aegisthus is kept quite in the background. Plato (*Rep.* 395 D) forbids his poets to represent a woman ἐρώσαν.

1045. οὐ γὰρ ἐπῆν τῆς Ἀφροδίτης κ.τ.λ., 'you bore no stamp (or gift) of the Goddess of Love,' i.e. 'you had nothing charming about you.' Ἀφροδίτη is here first the divinity, and next 'charm' (1021 n. and cf. *venius*). Lucian (*Scyth.* 11) has τοσαύτην Ἀφροδίτην ἐπὶ τῇ γλώττῃ ὁ νεανίσκος ἔχει. For ἐπῆν cf. *Nub.* 1025 ὥς ἡδύ σοι τοῖσι λόγοις σῶφρον ἔπεστιν ἄνθος, and e.g. ἔπεστί τινι αἰδώς, χάρις, etc. [R. has οὐδὲ γὰρ ἦν with a difference of meaning, viz. 'you never enjoyed such a thing as love.']

1046 sqq. ἀλλ' ἐπὶ τοι σοὶ κ.τ.λ. Euripides had been unhappy in both his marriages, and one of his wives was said to have been guilty of infidelity with Cephisophon (cf. 944).

πολλή πολλοῦ ἑπικαθῆτο, 'she sat right heavily upon you.' Cf. *Eq.* 822 πολλοῦ δὲ πολὺν με χρόνον καὶ νῦν ἐλελήθης, *Nub.* 915 θρασὺς εἰ πολλοῦ. In its origin the adverb πολλοῦ was a gen. of price ('at great cost' or 'worth much.') With πολλή cf. Eur. *Hipp.* 443 Κύπρις γὰρ οὐ φορητός, ἦν πολλὴ ῥυή, Thuc. 4. 22 πολὺς ἐνέκειτο.

ἐπικαθῆτο: cf. Theogn. 649 ἀ δειλὴ πενίη, τί ἐμοῖσι καθημένη ὦμοις κ.τ.λ. Well-known expressions of an overwhelming and crushing power are ἐμπίτνειν, ἐμβαίνειν, ἐνάλλεσθαι. To these ἐπικαθῆσθαι ensues. Cf. Propert. 2. 30. 7 *instat semper Amor supra caput, instat amanti, et gravis ipse super libera colla sedet.*

1047. κατ' οὖν ἔβαλεν. So-called tmesis is not very rare in Aristoph. (e.g. *Ach.* 295, *Vesp.* 437, *Plut.* 65), though usually only a particle intervenes. It should be observed that, when only οὖν (the familiar Herodotean ὦν) is interposed, the verb is always aorist, whether preterite or gnomic.

τοῦτό γέ τοι δῆ: sc. ἐποίησεν ἡ Ἀφροδίτη; 'that she did, indeed.' Cf. *Nub.* 372 νῆ τὸν Ἀπόλλω τοῦτό γέ τοι δῆ τῷ νῦν λόγῳ εὖ προσέφυσας.

1050 sq. ἀλόχους: a poetical word, allowable in anapaests,

and suited to the dignity of the remonstrance. There may be an allusion to some actual case of suicide which had gained notoriety. That any number of women should have drunk hemlock because their sex had been shamed through the Bellerophons 'whom you are always talking about' (τοὺς σοὺς), is of course highly unlikely, but it is quite possible that such plays of Euripides had created unjust suspicions in certain households, and that some Athenian Desdemona had felt her Othello's behaviour so keenly as to commit suicide. [We are not obliged here to discuss the question of the attendance of women at the theatre, beyond remarking that they were almost certainly present at the tragedies.]

1051. κώνεια : the plural refers to the several instances ('doses of poison').

1052 sq. πότερον δ' οὐκ ὄντα λόγον τοῦτον κ.τ.λ. : not τὸν λόγον τοῦτον, but lit. 'was it as an unreal story that I put this (one) together concerning Phaedra?' Cf. Soph. *El.* 584 σκῆψιν οὐκ ὄσαν. **ξυνέθηκα** combines the senses *componere* and *ingere* (of falseness, cf. *ξύνθετος*). Euripides, adopting a familiar argument of the realist, disclaims responsibility; 'the thing was so, and I described it.' The answer is that the choice of subject lies with the artist, and that, if an ugly thing exists, its existence is enough (and too much) without our obtruding it in art. **ἀποκρύπτειν χρή τὸ πονηρόν** agrees with Aristotle (*Poet.* 15), who objects to such a *παράδειγμα πονηρίας ἥθους μὴ ἀναγκαίου* as the Menelaus of the *Orestes*. In **τόν γε ποιητήν** the particle implies that, whatever others may do, at least that artist who is a moral teacher should beware of familiarising us with such examples.

1054. παράγειν : see *εἰσάγειν* 959 n. τὸ πονηρόν is treated as a character—an embodiment of baseness.

διδάσκειν : either (1) teach the chorus as *χοροδιδάσκαλος* (1026), or (2) teach the audience. The latter agrees with what follows, while the former gives both a comparatively unimportant point and also a wrong chronological order to *παράγειν* and *διδάσκειν*.

τοῖς μὲν γὰρ παιδαρίοισιν κ.τ.λ. It appears to have been easy to slip into the error of rendering 'for children have (*ἔστι*) a teacher, who (i.e. *ὅς*, not *ὅστις*) tells them.' [Blaydes even makes the curious blunder of suggesting *ὅστις φράζει* = *qui dicat*, for which the Greek is, of course, *ὅστις φράσει*.] The correct translation is 'for to little children whoever tells them (a thing) is their teacher, but . . .' See 1009 n.

1056. **πάνυ δὴ κ.τ.λ.** : the particle sums up with emphasis ; 'yes, plainly . . .'

Λυκαβήττους. Mt. Lycabettus is the most prominent object in the immediate scenery of Athens, being a bold and massive hill close on the NE. Aeschylus 'talks mountains' with his *ρήμαθ' ὑπὸ κρημνα* (929).

1057. **Παρνάσσων.** The conjecture **Παρνήθων** (Bentley and Porson) is plausible, but not convincing, since the much higher Parnassus was visible in Attica. [The -σσ- is supported by Attic epigraphy (Meisterhans², p. 75).]

1059. **μεγαλῶν γνώμων . . . τίκτειν**, lit. 'of great maxims and thoughts one must bring forth the expressions also with the same greatness.' For *γνώμαι* expected of a poet cf. 877 n. *διάνοια* is one of Aristotle's six elements of a tragedy (the others being *μῦθος*, *ἦθος*, *λέξις*, *ὄψις*, *μελοποιία*).

τίκτειν : the mind is supposed to be in labour with these great conceptions.

1061 sq. **τοῖς ἱματίοις κ.τ.λ.** To Aeschylus is attributed the introduction of the long and padded tragic robe, the high *ἐμβάτης*, and the imposing mask. Cf. Hor. *A. P.* 278 *post hunc* (sc. Thespis) *personae pallaeque repertor honestae | Aeschylus et modicis instravit pulpita tignis | et docuit magnumque loqui nitique cothurno*. See Haigh, *Trag. Drama of the Greeks*, p. 68, where he quotes Philostr. *vit. Apoll.* p. 220 *σκευοποιίας ἡψατο εἰκασμένης τοῖς τῶν ἡρώων εἰδεσιν . . . ἐσθήμασί τε πρῶτος ἐκόσμησεν, ἃ πρόσφορον ἡρώσι τε καὶ ἡρώσιν ἡσθήσθαι*.

ἡμῶν : this is not a *comparatio compendiaria* (i.e. for 'than our clothes'), but is entirely good Greek (though less frequent) for *ἡ ἡμεῖς*. Cf. *Plut.* 558 *τοῦ Πλούτου παρέχω βελτίονας ἀνδρας* (= *ἡ ὁ Πλούτος*), *Xen. An.* 3. 3. 7 *οἱ Κρήτες βραχύτερα τῶν Περσῶν ἐτόξευον*.

1062. **ἄμοῦ = ἃ ἐμοῦ**, in which *ἃ* refers to both *τὰ ῥήματα* and *τοῖς ἱματίοις*, as is shown by **πρῶτον μὲν** (1063) . . . **εἶτα** (1069).

1063. **ῥάκι' ἀμπισχών** : 842 n.

1064. **τοῦτ' οὖν ἔβλαψα τί δράσας** ; i.e. *τί οὖν ἔβλαψα, δράσας τοῦτο* ; Others read rather weakly **ἔβλαψά τι** ; 'did I do any harm ?'

1065. **οὐκ οὖν ἐθέλει γε κ.τ.λ.** The real reply would be concerned with artistic principle, but it is time that the comedian returned to levity, although the humorous answer doubtless contains a political truth.

οὔκουν . . γε: regularly with an intervening word (Neil *Append. to Eq.* p. 195).

τριηραρχεῖν. Among the *λητουργίαι* imposed upon the rich the *τριηραρχία* would be the most frequent during the critical times of the Peloponnesian war. The ship and tackling were supplied by the state, their material upkeep by the *τριηραρχος*. With the reduction of wealth during the war it became necessary to associate two persons in the duty (*συντριηραρχοι*). The first recorded instance of this practice dates from the year of this play (Gilbert, *Greek Constitutional Antiquities*, p. 370, Eng. tr.). In Antiphanes (*fr.* 204) the *εἰσφορά*, *χορηγία*, and *τριηραρχία* are complained of, and it is said *χορηγὸς αἰρεθεὶς | ἱμάτια χρυσᾶ παρασχὼν τῷ χορῷ ῥάκος φορεῖ*.

πλουτῶν = καίπερ πλουτῶν.

1066. περιλλόμενος. The pres. particip. is generic or frequentative, and should not be altered to *περιλάμενος* (with Cobet). The mss. vary in their spelling (e.g. *περιελλ-*, *περιελ-*). It is at least certain that *-ειλέω* is late and out of the question. The choice lies between *-ειλω* and *-ιλλω*, the latter being (so far as ms. evidence goes) preferable in the sense 'roll'. In *Nub.* 762 the best ms. has *ἔλλε*, the rest *εἴλλε*. [For discussion see Kühner-Blass ii. p. 412, Rutherford, *New Phryn.* xxii., Jebb on *Soph. Ant.* 340 (Appendix).]

1068. παρὰ τοὺς ἰχθὺς ἀνέκυψεν: gnomic; 'he pops (bobs) up alongside the fish' = 'at the fish-market.' The part of the market in which an article was sold commonly went by the name of that commodity, e.g. *τὰ ἀλφίτα, ὁ χλωρὸς τυρὸς, αἱ χύτραι, ὁ οἶνος* (see Pollux 9. 47). Cp. *Vesp.* 789 *δραχμὴν . . διεκερματίζει' ἐν τοῖς ἰχθύσιν*, *Eupol. fr.* 304 *περιήλθον εἰς τὰ σκόροδα καὶ τὰ κρόμμυα | καὶ τὸν λιβανωτὸν κ.τ.λ.* Fish was the favourite luxury (*δψον*) of Athens, and to purchase fish freely was a mark of the *ὀψοφάγος* *τροφῶν*. There is a special humour in *ἀνέκυψεν*, which is itself used of fishes (*Plat. Phaed.* 109 ε). At Athens marketing was done by the men themselves, a slave being usually in attendance to carry home the purchases.

1070. ἔκενῶσεν τὰς τε παλαιστράς. Logically *τε* is situated as if some other 'emptied' place was to follow, e.g. *καὶ τὰ γυμνάσια*. The result is a real 'trajection' of the particle. Cp. 1009 n.

1071. τοὺς παράλους: the crew of the state galley called the *Πάραλος*, of which both the oarsmen (*ἐρέται*) and the marines (*ἐπιβάται*) were necessarily freeborn Athenians. These were the pick of the navy and received somewhat higher pay.

The *Paralus*, like the *Salaminia*, served either as warship or on special missions (e.g. with dispatches, the *φόρος*, etc.). The crew were always strongly democratic (Thuc. 8. 73). We do not know the circumstances to which Aristoph. is alluding, but there may be some reference to Arginusae, where, according to Diodor. Sicul. (13. 100), the men did ἀντιλέγειν πρὸς τὴν ἀναίρεσιν τῶν νεκρῶν.

1073. *μάζαν καλέσαι*, 'call for barley cake,' the staple article of diet, composed of ἀλφιτα mixed with oil and wine (Thuc. 3. 49 and Hesych.). So τὰ ἀλφιτα = 'our daily bread.' This use of καλεῖν τι is comparatively rare, but cf. Aesch. *Cho.* 651 ἐκπέραμα δωμάτων καλῶ, and a similar use of βοᾶν τι (*Av.* 60, Pind. *P.* 6. 36, Soph. *Trach.* 772). It was probably derived, not from the frequent καλεῖν τινα (of a person), but from a brachylogy καλέσαι 'μάζαν (δότε).' Cf. *Vesp.* 103 κέκραγεν 'ἐμβάδας,' Xenarch. *fr.* 7. 13 βοᾷ δέ τις 'ὕδωρ ὕδωρ.'

ῥυππαπαῖ, 'ye-ho!' the rowers' cry on beginning (ἐμβάλλειν). In *Vesp.* 909 τὸ ῥυππαπαῖ = τὸ ναυτικόν, and in *Eq.* 602, when the horses (i.e. the knights) row, they appropriately call out ἱππαπαῖ.

1077. νῦν δ' ἀντιλέγει. The abrupt change to the singular is rather frequent. Cf. *Vesp.* 553 τηροῦσ' ἐπὶ τοῖσι δρυφάκτοις | ἄνδρες μεγάλοι καὶ τετραπῆχες· κἀπειτ' εὐθὺς προσίοντι | ἐμβάλλει μοι τὴν χεῖρ' ἀπαλήν (with Starkie's note).

πλεῖ δευρὶ κ.τ.λ. : not as the wind carries them, but as they keep changing their minds.

1079. προαγωγούς. In the extant plays of Euripides the name might be applied to the nurse of Phaedra in the *Hippolytus*. Handling such matters was considered so characteristic of the poet that in *Thesm.* 1172 sqq. he is himself made to act the part of a γράυς προαγωγός.

1080. τικτούσας κ.τ.λ. : like Auge in the lost play of that name. Such an occurrence was prohibited (*Lys.* 742).

1082. φασκούσας οὐ ζῆν τὸ ζῆν. In his *Polyidus* and *Phrixus* respectively Eur. had such sentences as τίς δ' οἶδεν εἰ τὸ ζῆν μὲν ἐστὶ κατθανεῖν, | τὸ κατθανεῖν δὲ ζῆν κάτω νομίζεται; (quoted by Plat. *Gorg.* 492 E) and τίς δ' οἶδεν εἰ ζῆν τοῦθ' ὁ κέκληται θανεῖν, | τὸ ζῆν δὲ θνήσκειν ἐστί; 'We do not know what female characters may have used these or the like expressions. A humorous recoil is made on the author *infr.* 1477.

1084. ὑπογραμματέων. The word is elsewhere also used with contempt (*Dem.* 415, *Lys.* 186). The schol. is probably right in his comment τῶν γραμματεῦν βουλομένων καὶ μὴ

στρατεύεσθαι. Certain civil servants naturally escaped military service. While a γραμματεὺς of the higher sort was an officer elected by lot or by χειροτονία for a certain period, the ὑπο-γραμματεὺς was either a slave or a citizen of inferior standing, who served as paid under-clerk, doing the actual amanuensis work. They, of course, acquired a special expert ability which made them in demand, and, though they could not serve in the same clerkship twice, they could probably find similar employment continuously. Demosthenes (*de Cor.* 314) taunts Aeschines with having been a γραμματεὺς (i.e. a ὑπογραμματεὺς) of this kind.

The influence of Eur. is alleged to have diverted men from manly pursuits to take refuge in occupations requiring a poor sort of smartness.

ἀνεμεστώθη: the ὑπογραμματῆς are regarded as a sort of plague or disease. Cf. ἀνάπλεως, ἀναπλήρημι, ἀνάμεστος.

1085. δημοσιθῆκων: see 707 n., and, for the compound, δημοκόλαξ, διονυσιοκόλαξ, δημεραστής. They 'play monkey to the people.' Perhaps also there is a play upon πείθειν τὸν δῆμον.

1087. λαμπάδα: 131 n.

1089-1097. Part of the humour of this passage would lie in the fact of Dionysus singing in the metre and tune of Aeschylus, while dropping into a trivial anecdote.

1089. ἐπαφηγυάνθην . . γελῶν: i.e. 'I laughed at it till I cried all the moisture out of me.' Cf. Xen. *Symp.* 3. 24 διψῶμεν ἐπὶ σοὶ γελῶντες.

1092. λευκὸς πῶν: cf. Sosicr. (*Com. Frag.* iv. 591) λευκὸς ἀνθρώπος παχύς, Hor. *Sat.* 2. 2. 21 *pinguis vitis albusque*.

1093. δεινὰ ποιῶν, 'making a terrible exhibition of himself,' while δεινὰ ποιούμενος would express the state of mind ('terribly put out'). As stated by Dobree δεινὰ ποιεῖν = *tumultuari*, δ. ποιεῖσθαι = *indignari*.

οἱ Κεραμῆς: the people of Cerameicus. For the topography cf. 129 n.

1094. ἐν ταῖσι πύλαις: the Δίπυλον or Κεραμεικαὶ πύλαι (also called Θριάσαι). It appears from the schol. that the young men of Cerameicus stood at the gate and slapped the hindmost runners with the flat of their hands. Hence came a proverb Κεραμεικαὶ πληγαί. From the same source we learn that in the first edition of the *Plutus* there occurred the words τῶν λαμπαδηφόρων τε πλείστον αἰτίαν τοῖς ὑστάτοις πλατειῶν.

1096. ταῖσι πλατείαις: sc. χειρί. Cf. πολιαί (sc. τρίχες) and 191 n. The article signifies 'the usual' proceeding.

1097. φυνῶν: to keep it alight. ἔφευγε: not = ἔτρεχεν, but 'ran away' from his tormentors.

1099. πρᾶγμα = *causa* (cf. 759).

1101 sqq. ὅταν ὁ μὲν . . : sc. Aeschylus. The terms which follow are military: τεῖνῃ ('press hard'), ἐπαναστρέφειν ('wheel to the counter charge'), ἐπερίδουσαι τορῶς ('attack smartly,' *Eq.* 244), ἐν ταύτῳ καθῆσθαι ('remain inactive' or 'entrenched,' *Thuc.* 5. 7), εἰσβολαί ('ways of finding an opening.' Cf. 956).

τορῶς: cf. *Plat. Theaet.* 175 E τορῶς τε καὶ ὀξέως διακονεῖν.

1106. ἐπιτον, 'make your attacks' (*ἐφοδος*).

ἀνὰ δὲ δέρετον. See *crit. n.* For the tmesis cf. 1047. The common emendation is ἀνὰ δ' ἐρεσθον (from ἀνέρεσθαι, 'cross-question'), but this is flat and does not account for the corruption. If ἀνὰ . . δέρετον is correct, there is a colloquial metaphor, 'take the skin off your (devices) new and old' = 'furbish up' your skill. There is, of course, a zeugma, since ἀναδέρειν strictly suits only τὰ παλαιά, while with τὰ καινά we must supply e.g. *προφέρετον*.

1110. ὥς . . μὴ γινῶναι. Aristophanes would not use ὥς for ὥστε in ordinary dialogue. It occurs once in Thucydides, seldom in Plato, but is common in Xenophon, as in poetry. See Goodwin, *M. and T.* §§ 608 sq. In reality Aristophanes is perhaps a little doubtful as to the appreciation by the audience of the coming discussion. He hopes it will live up to this compliment. Cf. *Eq.* 233 τὸ γὰρ θέατρον δεξιόν. τὰ λεπτά, 'your subtleties.'

λεγόντων: gen. absol., 'when you say them.' This and similar passages, e.g. *Nub.* 810 σὺ δ' ἀνδρὸς ἐκπεπληγμένου . . γνοὺς ἀπολάψεις, should not be quoted as examples of a gen. after a verb of knowing.

1112. οὐκ ἔθ' οὕτω ταῦτ' ἔχει. It is commonly supposed that there is an allusion to the failure of the *Clouds* in 423 B.C. But this was surely too long ago, and the words are sufficiently explained in what follows.

1113. ἐστρατευμένοι γάρ εἰσι, 'they have seen service' (and therefore can judge of tactics). [The expression was perhaps also proverbial of one who has seen the world and learned 'what's what,' in the same way as the ἀνὴρ πολλὰ περιπεπλευκώς of 535 n.]

1114. βιβλὸν τ' ἔχων. Perhaps we may guess that some

small book of military exercises and tactics had recently been issued (a sort of soldier's guide) and that Aristoph. has been leading up to an allusion thereto. [The idea that at a second performance of the *Frogs* the piece was already (with marginal references) in the hands of the audience, and that the present passage belongs to the second edition, seems highly improbable.]

1115. αἱ φύσεις, 'their natural abilities'; cf. 700.

ἄλλως, 'in any case'; cf. Aesch. *Cho.* 676 ἐπεὶ περ ἄλλως, ὧ ξέν', εἰς Ἀργος κίεις.

1119. ἐπ' αὐτοὺς τοὺς προλόγους σου, 'your very prologues,' i.e. to begin at the very beginning. In the later technical phraseology the πρόλογος is defined (Arist. *Poet.* 12) as μέρος ὅλον τραγωδίας τὸ πρὸ χοροῦ παρόδου, but the word is here used in the very natural sense of the 'speech setting forth the circumstances' (ἡ φράσις τῶν πραγμάτων 1122).

This line is addressed to Aeschylus; at the next line Eur. turns to Dionysus and explains his procedure. Hence αὐτοῦ in place of σου.

1120 sq. ὅπως . . βασιανῶ. It is an idiom almost peculiar to Aristophanes (in Attic) to use ὅπως with fut. indic. in a purely final clause, when no verb of striving, precaution, or command has preceded or been implied. It is, of course, possible to supply mentally after τρέψομαι such a participle as σκοπῶν, σπουδάζων, or πράττων, but this is to strain the rule. Cf. *Vesp.* 529 δεῖ τι λέγειν καινόν, ὅπως φανήσῃ κ.τ.λ. : *Pac.* 431 ὕπεχε τὴν φιάλην, ὅπως | ἔργῳ φιαλούμεν : *Eccl.* 783, etc. There are a few instances in the tragedians of the neg. ὅπως μὴ similarly used (Kühner-Gerth ii. p. 384. 4).

αὐτοῦ depends on τῆς τραγωδίας.

1124. τὸν ἐξ Ὀρεστέας, 'the prologue from the *Oresteia*.' For the omission of the article cf. 1026 n. The lines actually quoted are some of those lost in our mss. from the beginning of the *Choephoroi* (see appendix to the present editor's edition of that play). There is no doubt whatever as to their proper place.

Strictly Ὀρέστεια (sc. διδασκαλία or ποίησις, cf. Λυκούργεια, Οἰδιπόδεια) was the name given to the set of plays dealing with the Orestean story, viz. the trilogy of the *Agamemnon*, *Choephoroi*, and *Eumenides*. But since Orestes only becomes the principal character in the two latter, and makes no appearance in the first, it was natural that the *Oresteia* proper should be regarded as beginning with the *Choephoroi*. Hence Eur. means 'the prologue from your story of Orestes.'

1126. Ἑρμῇ χθόνι κ.τ.λ., lit. 'Thou Nether Hermes, in stewarding powers (or commands) that are thy sire's, be my preserver and my ally, at my prayer. For I am come to this land and am seeking my return (from exile).'

At the opening of the *Choephoroi* Orestes, who has come into Argos secretly from his (virtual) exile, is standing upon the mound which serves as the tomb of his father Agamemnon. Upon or beside the τύμβος (or χῶμα) stands an emblem of Hermes. As ψυχοπομπός, and intermediary between the two worlds (κῆρυξ τῶν ἀνω τε καὶ κάτω *Cho.* 123) Hermes is naturally addressed by Orestes in his Chthonian or underworld capacity. As agent of Ζεὺς Σωτήρ he is implored to aid Orestes by using in his favour the powers of that Σωτήρ.

The words are, doubtless, open to certain other interpretations, mostly captious, and it is on this score that Eur. charges Aeschylus with ἀσάφεια. Thus κράτη might also mean 'deeds of strength' (cf. 1141-43), ἐποπτεύων might also mean 'witnessing,' πατρῶα might refer either to (a) Zeus or (b) Agamemnon, and, in reference to the latter the adj. in πατρῶα κράτη might represent either the subjective or the objective gen. (power exerted 'by' or 'over'). But the whole discussion is intended to lead up to certain jests, and the criticisms are strained for that purpose.

[It is common to punctuate Ἑρμῇ χθόνι, πατρῷ ἐποπτεύων κράτη, | σωτήρ κ.τ.λ., making the participle vocative. It seems more pointed and compact to join it with the predicate, as in the rendering.]

1130. ἀλλ' οὐδὲ πάντα γ' ἐστὶ ταῦτ' ἀλλ' ἢ τρία, 'but the whole number of them is only three.' The line (like the first part of 1129) should be given (as by Bergk) to Aeschylus, as 1132 appears strongly to show. The exact reading is uncertain (see crit. n.). There has obviously been some displacement, and the arrangement in the text is here given on the ground that ταῦτα bears no stress, while οὐδὲ πάντα γ' gives precisely the emphasis required. For ἀλλ' ἢ cf. 227 n.

1133. πρὸς τρισὶν ἱαμβείοισι κ.τ.λ., lit. 'you will not only owe three iambic lines, but will be in debt besides.' If each line contains twenty faults, the lines have more faults than words. If each fault is to be regarded as something to be paid off (cf. τὸ βλάβος 1151 n.), then Aeschylus must pay away every word in the lines and still owe for faults. His assets become a minus quantity, and he is left with liabilities.

[προσοφείων must not be confused, as it is by some editors, with προσοφλῶν.]

1134. ἐγὼ σιωπῶ τῷδ' ; 'am I to be silent to please him?'

(or 'at his bidding'); cf. 1229, *Lys.* 530, *Livy* 3. 41 *negant se privato reticere*.

1136 sq. ὁρᾷς δι τι ληρεῖς; κ.τ.λ. Aeschylus retorts 'Don't you know you are talking rubbish?—However, little I care!—How do you mean, etc.' It is hard to see any objection to this arrangement, whereas the distribution of the words between various speakers, with ὀλίγον γέ μοι μέλει given to either Eur. or Dionysus, results in inanity. [The emphasis is, of course, on ὀλίγον μέλει, not on μοι.]

1138. Ἐρμῇ χθόνι κ.τ.λ. It is an error to place a stop after these words. The sense is not completed. Euripides is waiting to pounce upon details, and he descends on the first possible ambiguity.

1138 sqq. Euripides chooses (1140–1143) to make πατῶα, in Orestes' mouth, mean 'my father's' (Agamemnon's), and κράτη = 'deeds of strength,' whereupon his criticism amounts to this: 'Doesn't Orestes say this at the tomb of his father, the father being dead?' (The Greek is not τοῦ πατρὸς τοῦ τεθνεώτος.) Aeschylus replies 'I'm not denying it.' 'Then,' asks Eur., 'was it how his own father perished violently 'By stealthy guile e'en at a woman's hand'—I ask, was that what he said Hermes stewarded?': i.e. Eur. urges that, since Orestes is speaking at his own father's tomb, πατῶα should naturally refer to that father, and the πατῶα κράτη are 'deeds of strength done upon his father' (by Clytemnestra).

1142. αὐτοῦ: ἰpsius, in the emphatic place. This line and the next are tragic in metre and diction (as in ἐκ for ὑπό), and at least ἐκ γυναικείας χερὸς δόλοις λαθραίοις has the appearance of a verbatim quotation, probably from Aeschylus himself (and possibly from the lost lines of the *Choephoroi*). We must suppose the words to be mouthed tauntingly.

1143. δόλοις λαθραίοις. Hermes, being the god of stealth (δόλιος), might naturally be supposed to steward this action of the murderess.

1144 sq. οὐ δῆτ' ἐκαίνοσ, 'not *he*, indeed,' i.e. Orestes meant nothing of the kind; cf. 788 n. τὸν ἐρισούνιον: i.e. not τὸν δόλιον, but 'the luck-bringer.' The word is probably derived from ἐρι-Φοσ-ν-ιο-ς ('bringing much profit'; cf. ὦνος = Φωσ-νος) and in that case is akin in sense to ἐμπολαῖος, κερδῶος Ἐρμῆς. [If late grammarians sometimes explain by καταχθόνιος, ὑποχθόνιος, such a notion could only arise after the etymology had been lost and the meaning merely guessed at in connexion with Ἐρμῆς χθόνιος or πομπαῖος. It simply

shows that *ἐριούνιος* came somehow to be specially applied to Hermes in his Chthonian character.]

Render, 'but it was the *Luck-bringing* Hermes Chthonius whom he addressed, and he went on to show it, by saying that he possessed the function as a prerogative from his sire,' i.e. 'in addressing Hermes Chthonius as holding a function from his sire (the Olympian Zeus) he is necessarily appealing to him in his benign character of *ἐριούνιος*, for that is the only trait in which the *Chthonian* Hermes can be said to represent his father.' [It is much inferior to construe 'he called the Eriounian Hermes "Chthonius."']

1146. *ὅτι πατῶν κ.τ.λ.*: not *τοῦτο τὸ γέρας*, but *πατῶν γέρας* is predicate.

1148 sq. *εἰ γὰρ πατῶν κ.τ.λ.*, 'for if he possesses his underground function from his father —.' Euripides was about to add 'then his father must be Chthonian, and you are making Hermes the son of *Ζεὺς καταχθόνιος* or Pluto.' But Dionysus breaks in with a specimen of his own literary and logical acumen, 'then he must be a grave-robber on his father's side,' i.e. 'if Hermes got from his father his business of going underground on *errands of gain* (*ἐριούνιος*), then his father must have been a grave-robber.'

1149. *τυμβωρύχος*: here = *ὁ τοὺς τύμβους διορύττων*; cf. *τοιχωρύχος*. The usual meaning is 'grave-digger' (*ὁ τ. τ. ορύττων*); but cp. Sext. Emp. *adv. Math.* 7. 45 *τυμβωρύχος λέγεται καὶ ὁ ἐπὶ τοὺς νεκροὺς τοῦτο πράττων* (sc. digging).

1150. *πίνεις οἶνον οὐκ ἀνθοσμῖαν*. Aeschylus turns upon Dionysus and tells him in one phrase that his judgment is that of a drunkard and his breath unpleasant, for which reason he had better not give the company too much of it. *ἀνθοσμῖας* was wine with a bouquet (*εὐώδης*); cf. Xen. *Hell.* 6. 2. 6 *ἔφασαν τοὺς στρατιώτας εἰς τοῦτο τρυφῆς ἐλθεῖν ὥστ' οὐκ ἐθέλειν πίνειν, εἰ μὴ ἀνθοσμῖας εἶη*, Verg. *G.* 4. 279 *odorato Baccho*. See Athen. 32 A.

1151. *λέγ' ἕτερον*: sc. *ἔπος*. *τὸ βλάβος*: not 'the fault' (which is too weak for the word), but figuratively, 'the damages' to be paid; cf. 1133.

1154. *ὁ σοφός*. Like *doctus*, *σοφός* was a stock epithet of poets, who were supposed to possess, not only literary skill and taste, but knowledge of all sorts and wisdom fit for *γνώμαι*; cf. 1413, *Nub.* 520, Dem. 419 *τῷ σοφῷ Σοφοκλεῖ*. Here the question is of literary culture.

1155. *τὸ ῥῆμ'*, 'the expression'; cf. 821 n.

ἐγὼ δέ σοι φράσω : i.e. Aeschylus need not repeat it, 'I will quote it' (and of course he does so with sarcastic emphasis). [Not 'I will explain,' which misses the force of ἐγώ.]

1157. "ἦκειν" δὲ ταυτόν ἐστι τῷ "κατέρχομαι," is the same as your κατέρχομαι. To this Aesch. makes the obvious reply. The distinction is quite familiar. Why then does Eur. cavil at the words? Simply in order to lead the comedian up to the retort (1167 q.v.). The completed action in ἦκω is also to be distinguished from the incomplete in κατέρχομαι. Orestes has arrived, but is only 'trying to get back (i.e. restored) from exile.' Even had there been an accumulation of practically synonymous words Eur. should not be the man to object; cf. his own ἐπιστάμεσθα καὶ γινώσκομεν (*I. T.* 490, *Hipp.* 380).

1159. χρῆσον σὺ μάκτραν . . κάρδοπον. The two words being synonymous, we must understand this to be a current form of Attic cheap witticism (as if one said 'Lend me a sovereign, or, if you prefer it, a pound will do as well'); cf. Pherecr. *Περ.* 7 πρόσαιρε τὸ κανοῦν, εἰ δὲ βούλει, πρόσφερε.

1160. κατεστωμυλμένε : addressed to Euripides. The word is the passive of καταστωμύλλω rather than the middle and = 'bemused with small talk.' For this use of κατα- cf. 361 n.

1161. ταῦτ' = τὸ αὐτό. Lit. 'that (which you are talking about) is not a case of the same thing (over again)' = τοῦτο λέγειν οὐκ ἐστὶ λέγειν τὸ αὐτό. Cf. 1173 sq.

ἀλλ' ἀριστ' ἐπῶν ἔχον : either (1) 'but the most excellent of verses,' i.e. ἔχον ἀριστα ἐπῶν (πάντων) = ἀριστον δν ἐπῶν, after the pattern of e.g. ἀθλιώτατα ἀνθρώπων ἔχω = ἀθλιωτάτος εἰμι ἀνθρώπων; or (2) 'excellent in respect of phrasing'; cf. εὖ φρενῶν ἔχειν. The latter narrows ἐπῶν to the sense which is non-comic. See 1181 n. For ἔστ' . . ἔχον; cf. *Pac.* 334 ἔστ' ἀναγκαίως ἔχον, *Plut.* 371 ἐστὶν . . ἐτέρως ἔχον, and so frequently.

1163. ἐλθεῖν μὲν κ.τ.λ., '(simply) to come into a country is possible for the man who has a share in a fatherland.' The language and metre are tragic in the mouth of the tragedian; hence the use of δτω μετῇ for δτω ἂν μετῇ and the poetical πάτρας for πατρίδος.

1164. χωρὶς . . ἄλλης συμφορᾶς, 'without any misfortune.' συμφορά (cf. *calamitas*) is frequent for loss of status (ἀτιμία, exile, etc.). The idiom of the redundant ἄλλος is well known. In its origin it = 'else,' 'over and above' the matter in hand, 'otherwise to be considered.' Cf. Eur. *Med.* 298 χωρὶς γὰρ ἄλλης ἢς ἔχουσιν ἀργίας | φθόνον πρὸς ἀστών ἀλφάνουσι δυσμενῇ.

1165. φεύγων . . κατέρχεται κ.τ.λ. : cf. Aesch. *Eum.* 465

κατὰ γὰρ κατελθὼν τὸν πρὸ τοῦ φεύγων χρόνον, and the words κάθοδος, κατάγειν, καταδέχεσθαι.

1166. νῆ τὸν Ἀπόλλω: the god of letters, as 1169 νῆ τὸν Ἑρμῆν, the god of interpretation. See *Introd.* p. liv.

1167 sq. οὐ φημι κ.τ.λ. To treat this as a genuine critical objection is to misconceive the manner of comedy. There is beyond doubt a political allusion to some contemporary, who has 'come back' to Athens without formal allowance by 'the authorities.' This was not precisely what had happened in the case of Alcibiades, who in 407 B.C. had been elected στρατηγός though considered an exile (*Xen. Hell.* 4. 8). He had come back with considerable apprehension (*ibid.* § 18), but not λάθρα. Nevertheless there may be an allusion to this unconstitutional proceeding. When Dionysus joins in (1169) with 'Capital, i' faith; but I don't understand what you mean,' it is to be understood that he understands perfectly. At the same time the answer is intended to satirise popular applause, 'Excellent! not that I presume to understand it.'

1168. οὐ πιθὼν τοὺς κυρίους: an old legal formula, otherwise πείσας is the current Attic aorist.

1170. πέραινε: a word frequently used of saying out one's say, whether in narrating or quoting; cf. *Plut.* 648 πέραινε τοίνυν ὅ τι λέγεις ἀνύσας ποτέ, *Aesch. Pers.* 700 μὴ τι μακιστήρα μῦθον ἀλλὰ σύντομον λέγων | εἰπὲ καὶ πέραινε πάντα, *S. c. T.* 1042.

1172. τύμβον δ' ἐπ' ὄχθῳ κ.τ.λ. We cannot be sure that these are the very next words in the *Choephoroi*. Euripides only quotes such lines as suit his (i.e. the comedian's) purpose. Orestes stands on the tomb, as a κῆρυξ regularly stands on a βῆμα or on rising ground (cf. *Verg. Aen.* 5. 44 *tumulique ex aggere futur*). The full meaning is 'upon this for my mound, the mound of a tomb, I proclaim—'t is to my father—to hearken and give ear.' The synonyms form no mere tautology, but add solemnity or insistence; cf. *Thesm.* 381 σίγα σιώπα, *Eur. Tro.* 1303 κλύετε μάθετε. But the difference in tense should also be noted, and ἀκούσαι (cf. ὑπακούειν) suggests the notion of responding. From e.g. *Aesch. P. V.* 464 κλύοντες οὐκ ἤκουον, *Eur. Phoen.* 919 οὐκ ἔκλυον οὐκ ἤκουσα it might perhaps seem that when the words are juxtaposed κλύειν refers to the ear and ἀκούειν to the mind. But our own 'hearing, they heard not' will show that the distinction is rather drawn from the tone and the oxymoron than from the actual words. This is borne out by e.g. *Sappho, fr.* 1. 5 εἰ ποτα κἀτέρωτα | τὰς ἑμας αὖδως ἀλοῖσα πῆλυι | ἔκλυες, *Aesch. Ag.* 685 τοσαῦτ' ἀκούσας ἴσθι τάληθ' ἡ κλύων.

1175 sq. **τεθνηκόσιν**. Dionysus again represents the naïve popular understanding of a literary point, and is highly pleased with his own perverse perspicacity. οἷς follows λέγοντες, since ἐξικνούμεθα in this sense would require the genitive. For the notion (of addressing the dead ἐν τρίτοις προσφθέγμασιν or the *conclamatio*) cf. Hom. *Od.* 9. 65 πρὶν τινα τῶν δειλῶν ἐτάρων τρὶς ἑκαστον αὔσαι, Verg. *Aen.* 6. 506 magna Manes ter voce vocavi.

1179. **ἔξω τοῦ λόγου**, 'irrelevant'; cf. Arist. *Poet.* 14 τὰ ἔξω τοῦ δράματος.

1180. οὐ γὰρ . . ἄλλ' : 58 n.

1181. τῶν σῶν προλόγων κ.τ.λ., lit. 'the verse-correctness of your prologues.' Such double genitives, one defining or descriptive and one possessive, are frequent; cf. Aesch. *Cho.* 182 καρδίας κλυδώνιον | χολῆς, Soph. *El.* 681 Ἑλλάδος πρόσχημ' ἀγῶνος. [An accumulation of genitives occurs in Thuc. 4. 10 φόβῳ νεῶν δεινότητος κατάπλου.]

τῆς ὀρθότητος τῶν ἐπῶν. There may be a direct allusion to the ὀρθοτέπεια cultivated by Protagoras and referred to in Plat. *Phaedr.* 267 c. The exact use of the term in connexion with that sophist is disputed (see Thompson, *ad loc.*), but Dionys. Hal. (*Dem.* p. 1035) calls Plato himself κανὼν ὀρθοτέπειας in respect of his 'pure style,' and the word naturally suggests the sense 'correct expression.' Here also, of course, it is 'correct expression' which Aesch. is testing, but (so far as exact rendering of the Greek word goes) ἐπη cannot in comedy simply mean 'expressions.' The sing. ἐπος in occasional phrases retains its old sense (e.g. in ὡς ἐπος εἰπεῖν, οὐδὲν πρὸς ἐπος, etc.), and a compound like ὀρθοτέπεια, εὐεπής, is legitimate as = τὸ ὀρθῶς εἰπεῖν, εὖ εἰπεῖν δυνάμενος. But in current Attic ἐπη = 'verses,' though here, it is true, they are looked at primarily from the standpoint of their language, as in *Nub.* 638 πότερα περὶ μέτρων ἢ ῥυθμῶν ἢ περὶ ἐπῶν; The best comment is the passage in Plat. *Prot.* 338 E ἡγοῦμαι . . ἀνδρὶ παιδείας μέγιστον μέρος εἶναι περὶ ἐπῶν δεινὸν εἶναι· ἔστι δὲ τοῦτο τὰ ὑπὸ τῶν ποιητῶν λεγόμενα οἷόν τ' εἶναι ξυνιέναι ἃ τε ὀρθῶς πεποιήται καὶ ἃ μὴ. Protagoras' contemporary Prodicus of Ceos also devoted himself particularly to correctness of diction and expression.

1182. ἦν Οἰδίπους κ.τ.λ. The beginning of Euripides' (lost) *Antigone*. In τὸ πρῶτον and εὐδαίμων is meant the 'first prosperity' as Theban king before the dreadful revelation. Aesch. presses the words in a rigidly literal sense, 'at the first,' and 'with a good genius.'

1184 sq. **δυνά γε** . . , 'seeing that he . . '

πρὶν φῦναι . . **πρὶν καὶ γεγενῆσθαι** : a deliberate and effective repetition ; 'before he was born . . before (I say) he so much as existed.' Aesch. appears to be glancing at Euripides' own words in *Phoen.* 1595 ὦ μοῖρ', ἀπ' ἀρχῆς ὥς μ' ἐφύσας ἀθλιον | . . . | δν καὶ πρὶν ἐς φῶς μητρὸς ἐκ γονῆς μολεῖν | ἄγονον Ἀπόλλων Λαῖψ μ' ἐθέσπισε | φονέα γενέσθαι πατρός.

φῦναι μὲν . . There is no sudden interruption by Eur. to explain the absence of the δέ-clause. Aesch. finishes his criticism (1186). But, except for such interruptions, *μέν solitarium* is restricted to pronouns and a few recognised phrases, e.g. οἶμαι μὲν or οὕτως μὲν ἀκοῦσαι (Kühner-Gerth ii. p. 272). Blaydes therefore is probably right in suggesting **πρὶν πεφυκέν'** (for the elision see Introd. p. xli). If **φῦναι μὲν** is, after all, correct, we must suppose that Aesch. interrupts his own thought (which he resumes at 1189 sqq.) with the insistent **πρὶν καὶ γεγενῆσθαι** ; i.e. he was about to say e.g. **πρὶν φῦναι μὲν** . . εἶτα δὲ ἐξετέθη ἐν δοστράκῳ κ.τ.λ., but the temptation to repeat the notion of **πρὶν φῦναι** has diverted him from his course.

1188. **οὐ δῆτ'** : sc. ἐγένετο ἀθλιώτατος. 'No, he did not become most miserable ; rather say he didn't stop (being most miserable).'

1189. **ὅτε δῆ** : causal (= *quandoquidem*). Cf. *Eq.* 1112, *Dem.* 1. 1 **ὅτε** τοῖνυν ταῦθ' οὕτως ἔχει, προσήκει προθύμως ἐθέλειν ἀκούειν.

πρῶτον : with **γενόμενον** (= εὐθὺς γενόμενον). [Not **πρῶτον μὲν** 'in the first place,' which leaves **γενόμενον** extremely flat.]

1190. **ἐξέθεσαν ἐν δοστράκῳ** : the exposed child was commonly placed in an earthenware **χύτρα**, for which **δοστρακον** is here a contemptuous substitution. In *Hdt.* 1. 113 we have simply **ἄγγος**. Aesch. (*fr.* 122) used **χυτρίζειν** in his *Laïus*. Cf. *Vesp.* 289 **ἐγχυτρίεις** and commentators there.

1192. **ἤρρησεν**, 'went with a mischief upon him.' The mischief in **ῥρην** may be either one which we inflict on others (e.g. *Eq.* 4 **ἐξ** οὗ γὰρ εἰσῆρρησεν εἰς τὴν οἰκίαν | πληγὰς αἰὲν προστρίβεται τοῖς οἰκέταις) or one which we are ourselves doomed to incur. But to the Greek mind the latter involves the former, and the unlucky man is requested **ἀπο-φθείρεσθαι** and not to 'wipe off' (**ἐξομόργνυσθαι**) his ill-luck on his neighbour. Cf. **φθείρεσθαι**, **ἐκφθείρεσθαι** ποι or **πρὸς** τινα. *An.* 916 κατὰ τί δειρ' ἀνεφθάρης ; *Eur. Andr.* 708 εἰ μὴ φθερῇ τῆσδ' ὥς τάχιστ' ἀπὸ στέγης.

οἰδῶν τὸ πόδε. The story attempted to etymologise his name ('Swell-foot'). Cf. Eur. *Phoen.* 28 σφυρῶν σιδηρὰ κέντρα διακείρας μέσον, | ὅθεν νῦν Ἑλλὰς ὠνόμαζεν Οἰδίπουν. It should be remembered that ποὺς can be used of the whole leg, just as χεῖρ can be used of the whole arm. [The oracle went that Laius, king of Thebes, should be slain by his son, if he had one. Oedipus was born, and, to prevent the fulfilment, he was exposed upon Mt. Cithaeron, with his ankles riveted together. But he was taken up by a herdsman, carried to Corinth, and brought up by King Polybus. Having journeyed to Delphi to inquire as to his parentage, he accidentally met Laius, whom he slew in a quarrel. Proceeding to Thebes he solved the riddle of the Sphinx, married the wife of Laius (his own mother), and became a 'prosperous' king. When the truth was discovered he blinded himself.]

1195 sq. εὐδαίμων ἄρ' ἦν κ.τ.λ., lit. '(if he was εὐδαίμων in that case) then he was εὐδαίμων (also) if he was one of the colleagues of Erasinides.' There is no equivalence here of ἦν with ἦν ἄν. The particle γε throws stress on the unhappy notion of τὸ στρατηγεῖν μετ' Ἐρ. The allusion is once more to Arginusae. Erasinides was the first of the στρατηγοί to be attacked (by Archidemus, sup. 418). Six of the ten were put to death (Xen. *Hell.* 1. 7).

1197. ληρεῖς : addressed to Aeschylus. Cf. 1136.

τοὺς προλόγους καλοὺς ποιῶ, 'I compose my prologues in good style.'

1198. κατ' ἔπος, 'verse by verse.' κνίσω, 'nag at.'

1199. σὺν τοῖσιν θεοῖς : either this or σὺν θεοῖς (the old, and therefore anarthrous, phrase) may be used, but the fuller and more solemn expression is juxtaposed for humorous purposes to the following trivial notion of a ληκύθιον. In the sing. the art. is regularly omitted when no special deity is meant; yet Soph. *Aj.* 383 σὺν τῷ θεῷ (Jebb, n.).

1200 sq. ἀπὸ ληκυθίου . . διαφθερῶ, 'I will ruin your prologues with (nothing but) one little oil-flask (to work with).' For ἀπό of the stock-in-trade cf. 121 ἀπὸ κάλω καὶ θρανίου, Thuc. 2. 77 ἀπὸ τῶν παρόντων δεινῶν ἐλεῖν τὴν πόλιν, 7. 67. Kühner-Gerth i. p. 458.

1202 sqq. ποιεῖς γὰρ οὕτως κ.τ.λ. The full humour of the following dialogue is lost to us through our ignorance of contemptuous colloquialisms, and also, we may believe, of certain pastimes. Editors have been for the most part content to state: (1) that there is an attack upon the sameness of manner, both in metre and syntactical structure, with which

Eur. opens his prologues. This uniformity was such that at a certain point of an early line both grammar and metre might be completed by the addition of such words as *ληκύθιον ἀπώλεσεν*: (2) that Aristoph. intends to ridicule Eur. by the very triviality of the words used, as if such words were not out of keeping with the style of the poet (cf. 959). There is, however, nothing trivial in the real sentences of Eur. subsequently quoted, and the comedian can hardly mean that *ληκύθιον ἀπώλεσεν* would be an ending suitable to the style of the beginning. We may, therefore, leave this second suggestion out of the account. Undoubtedly the words chosen are meant to form a farcical conclusion to a sentence, but Aristoph. is only showing how easy it is to 'fill in' always with the same absurd formula.

Then why does he choose this particular class of diminutive? In the first place, it is to be feared, because the words *ληκύθιον*, *κωδάριον*, *θυλάκιον* possessed a vulgar application, with which he is playing to the gallery, in order to relieve what might have been a tedious piece of criticism for a great part of the audience (see 1109 sqq.). In the second place one may guess with some confidence that the Athenians had a forfeit-game, in which it was 'one to me' if I could fit on (*προσάπτειν*) a certain tag to something being said. In such a case the winner cried 'forfeit!' in some such expression as '(you have) lost this or that' (whatever might be at stake). If, on the other hand, the tag could not be affixed, the payment was the other way. If Eur. could get through one prologue without incurring the *ληκύθιον* he would 'get it back.' With such an assumption we are at least in a position to give a rational meaning to *προσάψαι* (1216, 1231, 1234), *ἀποπρίω* 'buy back' (1227), *ἀπόδος* 'give back' (1235). Meanwhile some of the remarks of Dionysus refer to other, and occasionally unedifying, uses of *ληκύθιον*. Natural articles to stake or forfeit would be the *ληκύθιον* 'little oil-flask,' *θυλάκιον* 'little bag' (wallet or purse, *Vesp.* 314), *κωδάριον* 'little rug'; but particularly the *ληκύθιον*, which was carried for a variety of purposes. A *λήκυθος* was a small narrow-necked vessel in which were carried oil for the bath or for gymnastic exercises, perfumes, and sometimes wine. They were commonly of earthenware and of little value (cf. 1236). Aeschylus is prepared to start with a stock of only a single *ληκύθιον* (*ἐνὸς μόνου* 1201) and win. [It is apparently from this passage that the later grammarians gave the name *ληκύθιον* or *μέτρον Εὐριπίδειον* to the part of a verse corresponding in *χρόνοι* to — ◡ ◡ — ◡ —.]

1202. *ποιεῖς γὰρ κ.τ.λ.*, lit. 'for you compose in such a way that there fits into your iambic verses anything—either

κωδάριον or ληκύθιον or: θυλάκιον.' The sense of **ἅπαν** is defined or limited by what follows, and **καὶ . . . καὶ . . .** = 'whether it be . . . or . . .' [It must be admitted that there is some awkwardness in this, and it is possible that for the first **καὶ** we should read **κατὰ** (a frequent corruption; cf. 1393), 'anything after the style of κωδάριον, etc.' Cf. Hdt. 1. 98 ἄλλοι ποταμοὶ οὐ κατὰ τὸν Νεῖλον ἔοντες μεγάθρα, Plat. *Apol.* 17. 13 ὁμολογοῖην ἂν οὐ κατὰ τοὺτους εἶναι ῥήτωρ.]

1203. θυλάκιον: for the rare tribrach in sixth foot see *Introd.* p. xxxviii.

1206. Αἴγυπτος κ.τ.λ.: from his *Archelaus*.

ἔσπαρται λόγος: cf. Xen. *Cyr.* 5. 2. 30 ὁ λόγος οὗτος πολὺς ἥδη ἔσπαρται, Theodect. *fr.* 16 πολυσπερεῖ . . . φήμη.

1208. "Ἄργος κατασχών, 'having put in to Argos,' poetical accus. of destination; cf. Eur. *Hel.* 1206 πόθεν κατέσχε γῆν; Soph. *Phil.* 270 κατέσχον δεῦρο ναυβάτη στόλῳ.

1209. τουτὶ τί ἦν κ.τ.λ.: cf. 1296, and, for ἦν, 39 n. [There is no improvement through punctuating τουτὶ τί ἦν; τὸ ληκύθιον οὐ κλαύσεται;]

οὐ κλαύσεται; a form of threat or imprecation; cf. 178 οὐκ οἰώξεται; Dionysus humorously identifies himself with the cause of Eur. here and in 1214, 1220, 1228.

1210. ἵνα καὶ γινῶ, 'so that I may get an idea.' The function of **καὶ** is to throw a tone upon the verb, and the whole is practically equivalent to our 'let me see.' **πάλιν** is best joined with λέγ' ἕτερον πρόλογον. [Others read γινῶ, 'so that he may be taught a lesson.']

1211 sqq. Διόνυσος κ.τ.λ.: from the *Hypsipyle*. The words completing the third line, but not the sense, were παρθένους σὺν Δελφίσιν (schol.).

θύρσοις: wands tipped with a pine-cone and wreathed in ivy. The word is joined to καθαπτός ('decked in') by a slight zeugma, the whole θύρσοις καὶ νεβρῶν δοραῖς being regarded as the dress or σκευή (cf. [Eur.] *Rhes.* 202 σκευῇ πρεπόντως σῶμ' ἐμὸν καθάψομαι). For this σκευή of the Bacchanals cf. Eur. *Bacch.* 176 θύρσους ἀνάπτειν καὶ νεβρῶν δορὰς ἔχειν.

1212. ἐν πεύκησι, 'amid pine-torches'; cf. *Nub.* 603, Eur. *Bacch.* 306 (also of Parnassus). For the form in -ησι see crit. note.

πηδᾶ χορεύων: Eur. *Bacch.* 307 πηδῶντα σὺν πεύκαισι, *Ion* 1125.

1214. οἱμοι πεπλήγμεθ' αὐθις: apparently an echo of tragedy;

cf. Aesch. *Ag.* 1344 ὦμοι μάλ' αὖθις δευτέραν πεπληγμένους. In that case ὑπὸ τῆς ληκύθου is probably a παρὰ προσδοκίαν for some tragic expression (e.g. τῆς ξυμφορᾶς): 'Ah me! again they smite us with—the flask.' It is in the comic vein for Dionysus to bewail his own loss of a ληκύθιον as described in what happened to Διόνυσος κ.τ.λ. Here, if anywhere, he must make common cause with his poet.

1215. οὐδὲν ἔσται πᾶγμα, 'it won't matter' (we shall make up for it yet); cf. πράγματα ἔχειν, παρέχειν and Eur. *Med.* 451 κάμοι μὲν οὐδὲν πᾶγμα.

1216. προσάψαι, 'tack on.' See introductory note to 1202 sqq.

1217 sqq. οὐκ ἔστιν κ.τ.λ.: from the *Stheneboea* (schol.). The third line was completed with πλουσίαν ἀροῖ πλάκα.

1218. πεφυκὼς ἐσθλός: if this means 'of good birth,' in the aristocratic sense of ἐσθλός, *bonus*, we have a violation of the rule that γέγονα, πέφυκα ἐσθλῶς is used of birth and rank (cf. 'well-born'), but γέγονα, πέφυκα ἐσθλός of character or form. The rule is upheld by Cobet, *V. L.* pp. 157 sqq., with great cogency, although (as too often) he is compelled to defy mss. in at least one instance of γεγονέναι (Lysias 19. 12). In reality the rule, if good for γέγονα, will not hold for πέφυκα with the adverb. Even, if Soph. *El.* 989 τοῖς καλῶς πεφυκόσιν, Antiphon 115 ἱκανῶς πεφυκότες, be considered ambiguous or comprehensive, in Isoc. 190 οὕτω γάρ τινες δυσκόλως πεφύκασιν is decisive enough. It is hardly to be assumed therefore that, on the other hand, the rule with the adj. was absolutely inviolable. Nevertheless it is probable that in the present instance the rule is observed, and that the proper rendering is 'of good type.' It is hardly in the spirit of Euripides to prize social rank as against character, and (assuming that the sentiment is his own) ἐσθλός to him would mean 'good' in the moral sense (found in εὐγενής), while δυσγενής also is moral.

βίον = 'livelihood.'

1220. ὑφέσθαι μοι δοκεῖ, 'we had better lower sail' (*submitttere, contrahere vela*); cf. 999 n., Soph. *El.* 335 νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένη δοκεῖ, Plut. *Lucull.* 3 μεθ' ἡμέραν μὲν ὑφειμένοις πλέων τοῖς ἱστίοις καὶ ταπεινοῖς, νύκτωρ δὲ ἐπαιρομένοις. [The mss. reading δοκεῖς could only mean 'you seem to me to have shortened sail.']

1221. τὸ ληκύθιον κ.τ.λ.: the comparison of the ληκύθιον to a gale (which has prompted ὑφέσθαι) must be induced by some lost trick of phraseology or pun (e.g. upon some wind

familiar to sailors). **πνεύσεται πολύ** as in *ἀνεμος πνεῖ μέγας*, *πολύς*, *λαμπρός*, etc. [The MSS. agree in **πνευσείται**, as they do in *πλευσεῖσθαι* in Thuc. 8. 1. These 'Doric' forms are, however, very doubtful in Attic of the best period. *φενξοῦμαι* as well as *φεύξομαι* is warranted by the metre in Euripides and Aristophanes, but the evidence for *πνευσοῦμαι*, *πλευσοῦμαι*, *κλανσοῦμαι*, *ρενσεῖται* is very weak. See Rutherford, *New Phryg.* xxiii. It can scarcely be an accident that the letter *υ* occurs in the root syllable of all the verbs affected. We can but suppose that it exerted some assimilative influence.]

1223. ἐκκεκόψεται: the fut. perf. implies 'once for all.'

1225 sq. Σιδώνιόν ποτ' κ.τ.λ.: from the *Phrixus*. The concluding words were *ἔκετ' ἐς Θήβης πέδον*, or, in a second version of the same play (as reported by Tzetzes circ. A.D. 1150), *ἦλθε Θηβαίαν χθόνα | Φοῖνιξ πεφυκώς*. The 'son of Agenor' is Cadmus.

1227. ὦ δαιμόν' ἀνδρῶν: to Euripides, in remonstrance (cf. 175).

ἀποπρίω, 'buy back the (forfeited) flask.' See Introd. note to 1202 sqq. and cf. 1235. Euripides has lost it to Aeschylus. **ἀπο-** has the same sense as in *ἀποδιδόναι*, *ἀπολαμβάνειν*.

1228. ἡμῶν: Dionysus more or less ironically identifies himself (cf. 1209) with the cause of Euripides.

1229. ἐγὼ πρίωμαι τῷδ'; 'What, *I* buy it from (=to please) *him*?' For the dat. cf. 1134, *Pac.* 1261 *τούτῳ τὰ δόρατα ταῦτ' ὠνήσομαι*, *Ach.* 812 *πόσον πρίωμαι σοι τὰ χοιρίδια*; He will not *buy* it, but will simply get it back, by defeating Aeschylus with a prologue which he cannot fit with the *ληκύθιον*.

1232. Πέλοψ κ.τ.λ.: from the *Iphigenia in Tauris*. The completion was *Οἰνομάου γαμει κόρην*.

1235. ὦγάθ': to Aeschylus. **ἔτι καὶ νῦν**: sc. though you have won it and held it so long. **ἀπόδος**, 'give it back.' The slightly supported variant **ἀπόδου** ('sell it'), which originated in conjecture, spoils the sense.

1236. λήψει: *λαμβάνειν* is frequent in the sense of 'get' = 'buy'; cf. Theoc. 15. 20 *πέντε πόκως ἔλαβ' ἐχθές*. As Blaydes points out, the Latin *emere* also originally meant 'take' (cf. *eximo*, *demo*).

1237. οὐπω γ': sc. *ἀποδώσει τὴν λήκυθον*.

1238-41. Οἰνεύς ποτ' κ.τ.λ.: from the *Meleager*. The schol. tells us that this was not the actual beginning of the play,

but came 'after a number of lines' commencing with Καλυδὼν μὲν ἦδε γαῖα Πελοπίας χθονός. But Fritzsche is probably right in supposing that such an exordium was a later addition of (perhaps) the younger Euripides. A late schol. quotes for the ending of the second line οὐκ ἔθυσεν Ἀρτέμιδι, but this is, of course, unmetrical, and can only represent the general sense. [Many editors show some favour to a conjecture of Fritzsche, οὐκ ἔτισεν (better ἔτεισεν) Ἀρτεμιν; but unhappily Attic cannot use ἔτεισα in the sense of ἐτίμησα.] It seems idle to guess at the exact words.

1243. **ἐα αὐτόν**: pronounced **ἐα αὐτόν**; cf. *Lys.* 945 **ἐα αὐτ'** and *Introd.* p. xlii. 'Let him alone (he does not matter)' is the sense.

1244. **Ζεύς, ὡς λέλεκται κ.τ.λ.**: generally supposed to be from the play called *Μελανίππη ἡ σοφὴ* (the other being *Μελανίππη ἡ δεσμώτις*). There is a difficulty here, since, according to Plutarch (*Mor.* 756 c), the play originally began with Ζεύς, *δοτις ὁ Ζεύς, οὐ γὰρ οἶδα πλὴν λόγῳ*, but in consequence of the displeasure which met this *παρρησία* (*Luc. Jur. Trag.* 41) it was altered to Ζεύς, *ὡς λέλεκται τῆς ἀληθείας ὑπο*. According to Gregory *Cor.* p. 1312 the second verse of the latter began with *"Ἑλλήν' ἔτικτεν*. But to this the *ληκύθιον* could not be attached. Gregory, indeed, tells us that the same verse occurs in the *Perithous*; but in the fragment preserved (*N.* 591) it stands as the fourth line, and where the *ληκύθιον* is equally impossible. We are forced to suppose that the second line of the *Melanippe* contained not *"Ἑλλήν' ἔτικτεν*, but *"Ἑλληνα τίκτων*. This Dionysus foresees, and it ought further to be assumed that Aristoph. shrinks from flatly finishing his usual sentence in the case of Zeus. Hence the interruption of Dionysus.

τῆς ἀληθείας ὑπο: the form of expression personifies ἀλήθεια.

1245. **ἀπολείς**: mss. are divided between this and **ἀπολείς**. The latter = 'he will undo you,' viz. with his *ληκύθιον*. The former is either (1) 'you will be the death of us' or 'weary us to death,' viz. by always trying and always failing; cf. *Vesp.* 1201 **ΦΙΛ.** *τὰς χάρακας ὑφειλόμην*. | **ΒΔΕ.** *ἀπολείς με ποίας χάρακας*; *Eccl.* 775 *ἀπολείς ἀπιστῶν πάντα*. In the same sense the comedians use *ἀποκναλεῖν*, *ἀποπνίγειν*, *ἐπιτρίβειν* (cf. *enecare*); or (2) 'you will be the death of us (by making him actually say this of Zeus).' The former is more natural, is supported by analogies, and is suitable to the winding up of the subject.

1247. **τὰ σῶκα**: warts or sores on the eyelids. Cf. *σύκωσις*.

ἔφν: gnomic (Kühner-Gerth i. pp. 160 sq.). Though an aor. ἔφνν came to be used in tragedy as a simple present (= 'I am'), it does not belong to the language of comic trimeters; still less could it be so used when there is no adjective.

1248. τὰ μέλη, 'his (lyrics and their) tunes.' Cf. 1329 n. It is not the language but the music which Eur. is about to attack. All educated Athenians studied μουσική in the narrower sense, including non-professional performance on the lyre and comprehension of the modes. The dramatist was his own composer of tunes or melodies. The matter was much more simple than in modern times, inasmuch as the Greek ἀρμονία included none of our 'harmonies,' but represented only the 'fitting sequence' of notes according to keys which could be almost mathematically studied. In the following scene the criticisms can hardly be fully apprehended without hearing the tunes, but it is clear that Aeschylus is blamed for making his melodies too monotonously dactylic and simple. Given one line, or set of bars, you could (says Eur.) always follow on with a certain sequence which fitted into the system as readily as the ληκύθιον into the iambs of Euripides. You could, for instance, after a verse like 1265 sing on with ἡ κόπον οὐ πελάθεις ἐπ' ἄρωγάν (i.e. *tē-tum-tē tē-tum-tē tē-tum-tē tē-tum-tum*), and that set of notes would do equally well in all sorts of places in his lyrics. Or, when the songs were accompanied by the harp, you could strum on, after each line, with τοφλαττο-θραττοφλαττοθράτ (1286) (= *twángle twángle twóngle twáng*).

The criticism has been much misunderstood. It is not meant that Aesch. uses a meaningless refrain, e.g. ἡ κόπον κ.τ.λ. There would be no truth in such a statement. The carping is purely musical, as if we said that his tunes were all 'common metre.' According to Euripides his great sentiments or phrases are followed by absurdly simple and monotonous banjo-notes. Meanwhile the objection made to Euripides by Aeschylus, from the musical point of view, is that he picks up all sorts of airs—from catches and dirges and (to give a modern equivalent) music-halls—and mixes them incongruously, adding plenty of 'shakes.' He has series of rapid notes which take from the dignity of tragic lyric. With these faults there also go faults of language, e.g. repetitions and the blending of trivialities with higher poetic diction.

1249. καὶ μὴν ἔχω γ' ὥς . . ἐπιδείξω. There is little to choose between ἐπιδείξω of R (cf. Dem. 1020, etc.) and ἀποδείξω of the other mss., but since ἐπιδείκνυμι more clearly conveys the idea of offering specimens in proof, while ἀποδείκνυμι rather suggests argumentation, the former is to be preferred. Editors

(after Dobree) mostly read *οἷς* for *ὥς* on the ground that *ὥς* could not stand for *ὅπως* ('I have the means to . .'). But (1) since *ἔχω κακῶς*, *καλῶς*, *οὕτως*, etc., are good Greek, it may be that *ἔχω ὥς ἐπιδείξω* is also colloquially good in the sense 'I am so situated that . .'; lit. 'I am placed how (=in the way in which) I shall': (2) that *ὥς*, though less frequent, can be used in a formula of this kind for *ὅπως* appears from Soph. *Ant.* 750 *ταύτην ποτ' οὐκ ἔσθ' ὥς ἔτι ζῶσαν γαμεῖς*, *Phil.* 196 *οὐκ ἔσθ' ὥς οὐ θεῶν του μελέτη (πανεῖ)*.

1252. *φροντίζειν γὰρ ἔγωγ' ἔχω*. As there appears to be no parallel to *ἔχω φροντίζειν* in any other sense than 'I am able to be anxious' (which is an absurd expression), it seems probable that we should read *φροντίζων . . ἔχω*, 'I keep troubling my mind.' It is true that *ἔχω* is not commonly joined with other participial tenses than the aorist, but the perfect occurs two or three times (e.g. Soph. *O. T.* 701, *Phil.* 600), and the present is found in Eur. *Tro.* 317 *πατρίδα φίλαν καταστένουσ' ἔχεις*. Nor is there anything *a priori* remarkable in this application of the intrans. *ἔχω*. As *ποίησον ἀνύσας* and *ἄνυσον ποιήσας*, *φθάνω ποιῶν* and *ποιῶ φθάνων* are quite interchangeable, so *ληρεῖς ἔχων*, *τί ἔστηκ' ἔχων*; (cf. 202, 512) are theoretically interchangeable with *ληρῶν ἔχω*, *τί ἐστὼς ἔχω*; The instance from Euripides shows this to be more than theory, and the verse here is lyric and parodied from some higher style.

1256. *τῶν μέχρι νυνί*. The mss. give the unmetrical *τῶν ἔτι νῦν ὄντων*, with variant *τῶν νῦν ἔτ' ὄντων*. The reading in the text is borrowed from the explanation in the schol. *τῶν μέχρι νῦν ὄντων ποιητῶν*. But it is not good to press such merely necessary words in an exegesis. Bentley regarded *ὄντων* as an adscript, and read *τῶν ἔτι νυνί*. Yet, judging from the two positions in mss., it is *νῦν* which is the adscript, incorporated in different positions by different texts. Possibly, therefore, we should read *τῶν ἐπιόντων*, 'his successors.' The idiom by which a person is said to be *κάλλιστος τῶν ἐπιόντων* is too familiar to need more than the reminder of *ἀξιολογώτατον τῶν προγεγεννημένων*.

1259 sq. *τὸν βακχεῖον ἀνακτα*: implying (1) 'the inspired lord (of song),' (2) 'king of the Bacchic stage.' The words strongly indicate parody. In the Orphic Hymn 30 the expression is applied to Dionysus himself. *ὑπὲρ αὐτοῦ*: sc. Euripides, for his daring and probable defeat. [Many editors suspect the last four lines, partly because they repeat the notion of 1252—1256, and partly because they separate *μέλη* (1255) rather widely from the retort of Euripides (1261).

Possibly, of course, there is a blending of the two editions of the play (Introd. p. xxvi), but the arguments are not strong, particularly when we remember that the whole passage is probably an adapted semi-quotation.]

1261. **δείξει**: impersonally. Cf. Vesp. 993 **ΦΙΛ.** πῶς γὰρ ἡγωνίσμεθα; **ΒΔΕ.** δείξειν τοῖκεν, Dem. 24. 1 δοκεῖ δ' ἐμοί γε δείξειν οὐκ εἰς μακράν. More usually a subject is expressed in the shape of αὐτό or τοῦργον αὐτό, e.g. Eur. *Phoen.* 624 αὐτὸ σημανεῖ.

1262. **εἰς ἓν . . ξυντεμῶ**, 'I will cut them all down to one (pattern).' See introductory note to 1248. [In **μέλη** there may also be a play upon the sense 'limbs' = 'I will make mincemeat of him.' Cf. **καταχορδεύειν, μυττωτεύειν.**]

1263. **τῶν ψήφων**, 'some of the counters (which are here).' The art. in such cases is really demonstrative.

1264. Preceding this line there is in the mss. a stage-direction **διαύλιον προσαυλεῖ τις**, i.e. there is a passage of music on the flute serving as interval. Such **παρεπιγραφαί** are rare in mss., but a well-known instance is that of **μυγμός** and **ώγμός** as stage-directions in Aesch. *Eum.* 117 sqq.

1264 sq. **Φθιῶν' Ἀχιλλεῦ κ.τ.λ.** The envoys (**πρέσβεις**) thus address Achilles in the *Myrmidons*. 'Achilles, hero of Phthia, why, when thou hearest the blows of slaughter (befalling the Greek army through thy absence), dost thou not come to the rescue?' Euripides of course chants this to the flute in exaggerated mimicry of the actual tune of Aeschylus.

1266. **Ἑρμῶν μὲν κ.τ.λ.**: from the *Psychagogi*, where it is sung by the Arcadians about Lake Stymphalus, who claimed to be descended from the Hermes so closely identified with Mt. Cyllene.

1267. **ὡς κόπον κ.τ.λ.** The words are simply repeated from 1265 to show that, musically, the same bars will do. There is no notion of ridiculing a meaningless refrain (see note to 1248). Such *epithymnia* as Aeschylus uses are in no way irrelevant, nor are they of characteristic frequency.

1268. **δύο σοι κόπω κ.τ.λ.** Dionysus joins in, sarcastically chanting in the same dactylic tune. He takes two of his counters (1263), and says 'that's two **κόποι** to you, Aeschylus.' **κόπω** not only refers to **ὡς κόπον**, but means that Euripides has succeeded in getting in two 'blows.' So 1272.

1270. **κύδισθ' Ἀχαιῶν κ.τ.λ.**: variously said to be from

the *Telephus* or the *Iphigenia* of Aeschylus. Construe μου with μάνθανε.

1273. εὐφραμίετε κ.τ.λ. : from the *Ἱέρειαι*. The construction is πέλας (εἰσιν, ὥστε) ὀγειν κ.τ.λ. The μελισσονόμοι are priestesses of Artemis, one of whose titles was Μελίσσα. Priestesses themselves, both of Artemis and of other divinities (Cybele, Demeter, etc.), were also called μέλισσαι. Cf. Pind. *P.* 4. 60 Δελφίδος μελίσσας. No satisfactory explanation of the word is yet forthcoming. It is very probably a Graecized form of some foreign term.

1276. κύριός εἰμι θροεῖν κ.τ.λ. : from the *Agamemnon* (104). 'I have warrant to tell of the favourable omen of victory (seen) upon the going forth of the brave (to Troy).' The next words are the dactylic ἐκτελέων ἔτι γὰρ θείθεν καταπνέει . . The omen was that of two eagles rending a hare.

1278. τὸ χρήμα τῶν κόπων ὅσον, 'what a lot of κόποι!' (lit. 'what a business of the κόποι'). Cf. *Nub.* 2 ὦ Ζεῦ βασιλεῦ, τὸ χρήμα τῶν νυκτῶν ὅσον.

1279. ἐς τὸ βαλανεῖον βούλομαι, 'I want to go to the bath.' He professes to be suffering so much from κόποι (in the other sense of 'exhaustion') that he must seek the orthodox remedy. Cf. *Arist. Problem.* 1. 39 τοὺς μὲν θερινοὺς κόπους λουτρῷ ἰᾶσθαι δεῖ, τοὺς δὲ χειμερινοὺς ἀλείμματι. The idiom (ellipse or brachylogy) by which the verb of going is omitted is readily paralleled (though Apollonophanes, *Com. Frag.* ii. 880 ἐπὶ τὴν τράπεζαν βούλομαι is not in point). Cf. *Theoc.* 15. 147 ὥρα δ' ὡς κῆς οἶκον, *Xen. Hell.* 2. 3. 20 κελεύσαντες ἐπὶ τὰ ὄπλα, *Cic. ad Att.* 6. 7 *Rhodum volo puerorum causa*, *Milton, Sams. Agon.* 1250 *He will directly to the lords*. The omission of other verbs is less frequent, but sometimes occurs where the sense is obvious. Cf. *Herond.* 1. 3 τίς τὴν θύρην ; (sc. ἔκοψε).

1281. στάσιν μελῶν, 'set of lyrics.' It is natural to compare this with the technical word στάσιμον (μέλος) used of a lyric passage sung by a chorus when in position (i.e. not marching); but στάσις may simply = σύστημα (Kock).

1282. ἐκ τῶν κιθαρωδικῶν νόμων, 'out of the (several recognised) modes for the harp,' as formulated by Terpander and subsequently elaborated. Eur. proposes to show how monotonous are the arpeggi which complete the musical system of the lyrics.

1283. πέραινε : 1170 n.

1284. ὅπως Ἀχαιῶν κ.τ.λ. : from *Agam.* 110. The passage runs (after θροεῖν sup. 1275) ὅπως Ἀχαιῶν δῖθρονον κράτος,

Ἑλλάδος ἦβας (ἦβαν mss. of Aesch.) | ξύμφρονα ταγάν, | πέμπει
ξὺν δορί καὶ χερὶ (δικας mss. of Aesch. in place of καὶ χερὶ,
evidently from an adscript to the next word) πράκτορι | θούριος
δρῖς Τευκρίδ' ἐπ' αἶαν. [The present place lends much help to
the correction of the Aeschylean mss.] Aristoph. makes Eur.
jumble these and other lines together for comic purposes, but
their intention is not to attribute any such incoherence to
Aeschylus, but to illustrate the point that musically 'it is all
the same.'

δῖθρονον κράτος: Agamemnon and Menelaus, the joint
commanders.

Ἑλλάδος. If ἦβας is right, this = Ἑλληνικῆς or Ἑλληνίδος.
Cf. Soph. *Phil.* 223 σχῆμα . . Ἑλλάδος στολήs.

ἦβας: cf. ἡλικία, *iuventus*, *pubes*. [For a probable ἦβάν see
crit. n.]

1285. φλαττόθρατ: an imitation of one species of harp
accompaniment (κρούσις), as θρεττανελό is of another (*Plut.* 290).
In *Thesm.* 48 βομβανοβομβάξ represents one sound of a trumpet,
as Ennius' *taratantara* does another.

1286. Σφίγγα κ.τ.λ.: from the *Sphinx*, the satyric drama
which went with the Aeschylean *Oedipodea* or trilogy of *Laius*,
Oedipus and *Seven against Thebes*.

δυσاميῶν πρύτανιν, 'who presides over (dispenses) mis-
fortunes' (to Thebes). Cf. Pind. *P.* 6. 24 στεροπᾶν κεραύνων τε
πρύτανιν.

κύνα: of a dogging agent, sent by some malevolent power.
Cf. 472 n., Soph. *O. T.* 391 δθ' ἡ ραψωδὸς ἐνθάδ' ἦν κύων.

1289. σὺν δορί κ.τ.λ.: *Agam.* 113.

πράκτορι, 'avenging.' The masc. form of adjectives of the
agent in -τηρ -τωρ is frequent in verse with fem. nouns. Cf.
Aesch. *S. c. T.* 713 παιδολέτωρ Ἔρις, *Suppl.* 1050 θέλκτορι Πειθοῖ,
Soph. *El.* 850 ἰστωρ (of a woman). In Aesch. *Eum.* 320 the
Erinyes call themselves πράκτορες αἵματος.

θούριος δρῖς, 'an omen inspiring fierce courage' (the ὄδιον
κράτος of 1275).

1291. κυρεῖν παρασχῶν κ.τ.λ.: from an unknown source.
Lit. 'having given (it, or them) to the reckless hounds that
range the air, to light upon (and treat as they will).' For κυσίν,
here apparently of vultures, cf. 1287; in Aesch. *Ag.* 141, *P. V.*
1053 of eagles. The meaning is defined from the oxymoron,
as in κύμα χερσαῖον (Aesch. *S. c. T.* 64), πτανοῖσιν κυσί (*Ag.* 141),
ἀπτεροι Πελεῖαδες, etc. With κυρεῖν cf. Hom. *Il.* 17. 272 κυσί

κύρμα γενέσθαι, *Od.* 3. 271 κάλλιπεν οἰωνοῖσιν ἔλωρ καὶ κύρμα γενέσθαι.

1293. τὸ συγκλινές κ.τ.λ. : from the *Θρήσσαι*. The meaning appears to be 'the combination (or league) against Ajax.'

1296 sq. ἐκ *Μαραθῶνος* κ.τ.λ. The most natural interpretation of this passage is that in the swampy plain at Marathon there grew a species of rush (φλέως schol.) which was used for making ropes (like σχοῖνος), and that the rope-twisters (ἰμονιοστρόφοι) at their work in the rope-walk, sang a monotonous 'chanty.' Most Greek occupations had their special form of beguiling ditty. Thus Athenaeus (618 D) speaks of the ἐπιμύλιος of millers, the αἰλινος of ἱστουργοί (weavers), the ἱουλός of ταλασιουργοί (spinners), the λιτυέρσης of harvesters, and alludes to different ᾠδαί of agricultural labourers, bathmen, etc. There was, it is true, an ἱμαῖος, which is described variously as a song of millers (*Ath.* 619 B), or, as used by Callimachus (quoted by schol. here), of water-drawers (αἰδεῖ καὶ ποῦ τις ἀνὴρ ὕδατηγὸς ἱμαῖον). The schol. is therefore led to explain ἰμονιοστρόφου here as referring to the latter. But (1) there seems no reason for connecting this occupation specially with Marathon, (2) the similarly formed σχοινιοστρόφος (Pollux) or σχοινιοστρόφος (Plut. *Mor.* 473 C) = σχοινοπλόκος, 'rope-twister.' [Possibly there may be included an allusion to the interminableness as well as the monotony, with a glance at the use of σχοινοτενής (cf. Pind. *fr.* 47 σχοινοτένεια δοιδά), but there is no need to press this.]

1298. ἄλλ' οὖν ἐγὼ μὲν, 'well, at any rate I (for my part) took them from a good source (and applied them) to a good purpose.' [Probably we should read ἄλλ' οὖν ἐγὼ μὲν γ'. For ἄλλ' οὖν . . γε cf. Aesch. *P.* V. 1091, Soph. *Aj.* 535. The combination μὲν γε is also very common.]

1299 sq. ἵνα μὴ τὸν αὐτὸν κ.τ.λ. The expression is rather condensed and = '(and I chose to adopt these simple melodies which you dislike) in order that I might not trespass on the preserves of Phrynichus,' i.e. Aesch. deliberately avoided similarity to the proverbially 'honeyed' lyrics of that poet, preferring to go back to the plain and regular νόμοι of Terpander (1282 n.).

Φρυνίχῳ. The chief characteristic of the melodies of Ph. was their sweetness. The Elizabethans would have called them 'sugared,' as the Greeks called them 'honey.' Cf. *Vesp.* 220 ἀρχαιομελισιδωνοφρυνιχήρατα, *Av.* 750 ἐνθεν ὥσπερ ἐλμέλιττα | Φρύνιχος ἀμβροσίων μελῶν ἀπεβόσκετο καρπὸν αἰὲ φέρον γλυκεῖαν ᾠδάν. Hence the following metaphor of the 'meadow.'

Lucian (*Pisc.* 7) varies this figure with τὸν λειμῶνα ἐκείνον (of Plato's writings) ἀναπετάσαντες οὐκ ἐκωλύσαμεν δρέπεσθαι κ.τ.λ. The metaphor from the bee occurs also in Plat. *Ion* 534 A ἐκ Μουσῶν κήπων . . δρεπόμενοι τὰ μέλη ἡμῖν φέρουσιν ὥσπερ αἱ μέλιται.

1301. οὗτος . . παροινῶν, 'but this fellow gets (his) honey from all sorts of drinking-songs.' μέλι is A. Palmer's perfect emendation of the meaningless μὲν of MSS. (MEN=MEAT). μέλι keeps up the metaphor, supplies an obj. to φέρει, and its sarcasm is obvious. παροινῶν (Kock) is by no means a certain emendation of the MSS., but it is at least convenient. παροινία (ἄσματα) are songs sung παρ' οἴνῳ.

1302. σκολίων. The σκόλιον was a convivial catch sung to the lyre at a banquet. Among the Athenians 'its prevailing characteristic is, in a simple form, to reproduce or twist the thought of some famous poem, to amplify some well-known sententious utterance, or to picture some scene from a popular story' (Smyth *Greek Melic Poets*, p. ciii). How the word was derived from some sense of the adj. σκολιός is a problem much discussed (*ibid.* pp. xcvi sqq.). It had probably nothing to do with a succession of singers zigzagging round the symposium; but it may very well have been deduced from the very 'twisting' mentioned above.

Μέλητρον. This man, an indifferent tragic poet who also composed amatory pieces (Ath. 605 E), is often assumed to be the same as the accuser of Socrates (Plat. *Ap.* 23 E Μέλητρος μὲν ἐπέθετο ὑπὲρ τῶν ποιητῶν ἀχθόμενος). There is, however, a great difficulty in the fact that Plato speaks of Meletus as young and unknown at the date of the trial of Socrates (399 B.C.). Moreover, a poet Meletus was referred to in the *Georgi* of Aristophanes as early (apparently) as 425 B.C.; and it is out of the question that a man who was young and unknown in 399 B.C. should have composed σκόλια which were in vogue during the activity of Euripides. Different persons of the same name occur too often in Athenian history for us to identify the bearer of the name Μέλητρος in this facile manner. The Meletus here may have been the father (or even the grandfather) of the accuser of Socrates, and the defence of the poets on the part of the latter may have been taken up either for his father's sake or because he was walking in his father's steps.

Καρικῶν ἀλλημάτων: commonly of a dirge-like character. Pollux (4. 75) has θρηνηῶδες γὰρ τὸ ἀλλημα τὸ Καρικόν. Cf. Plat. *Legg.* 800 E.

1303. χορείων, 'dances,' i.e. dance-music (cf. 247 n., and a

fragment of Pratinas *ἀκουε τὰν ἐμὰν Δωρίαν χορείαν*). With the accentuation *χορείων* the sense is 'dancing-places.' But *χορεῖον* appears to be a late word and is out of keeping with the other nouns in the list.

1304. τὸ λύριον, 'the (usual) lyre (for accompaniments).'

1305. ἐπὶ τούτου. The common reading is ἐπὶ τούτου 'to attack him with,' but this can hardly be the sense, which is rather given by the variant ἐπὶ τούτων, 'in the case of tunes like these.' [ἐπιτούτουτον of R. plainly points to ἐπὶ τούτου with -τον superscribed in supposed correction.] For the gen. is quoted Plat. *Rep.* 399 A ταύταις ἐπὶ πολεμικῶν ἀνδρῶν ἔσθ' ὅτι χρήσει; add Isoc. 6. 41 ἐπὶ μὲν τῆς ἡμετέρας πόλεως οὐδὲν ἔχω τοιοῦτον εἰπεῖν.

τοῖς ὀστράκοις, 'with the castanets' (of earthenware). The tunes of Euripides are fit to be accompanied, not by the lyre, but by the 'bones.' Aeschylus looks round for a female figure (a *παραχορήγημα*) who has been brought on the scene, and who is using the castanets. He calls her forward ('where is that woman who is rattling with the bones?') and says, 'come here, you Muse of Euripides (i.e. who are good enough for his Muse).' The said Muse is, of course, of slovenly appearance, and she has a remarkable pair of feet (1323 n.).

1307. πρὸς ἥνπερ, lit. 'with an eye to whom' = 'to whose lead'; cf. *ad* (of the standard), Eur. *Alc.* 346 πρὸς Λίβυν λακεῖν | αὐλόν.

1308. οὐκ ἐλεσβιάζεν, 'did not act the Lesbian,' with a play upon two senses, (1) 'practised no true music learned from the Lesbians' (Terpander, Sappho and other lyrists), (2) 'had not charms enough to play the part of the Lesbian women' (who, though of loose character, exercised fascinations). The imperf. and ποτέ refer to the time when Euripides was writing. [We must not render 'never used to practise the Lesbian.' This in comedy would be οὐδέποτε ἐλεσβιάζεν. Aristoph. would not use οὐποτε, still less ποθ' . . . οὐ. Lit. 'in days gone by she was not one to practise Lesbian arts.']

1309 sqq. Aeschylus sings illustrations of the lyric melodies of Euripides. The 'Muse of Euripides' preludes with the 'bones' and, after each few bars, rattles a set of notes in keeping with the Euripidean style of music. These κρούσεις, which are not marked in the mss., are to be assumed, as corresponding to the *φλαττόθρατ* of the harp-accompaniment of Aeschylus (1286, etc.). The following jumble of passages is to be considered as punctuated by the castanets at least after vv. 1312, 1316, 1318, 1319, 1321. While it is true that the absurd

medley is intended to be amusing as such, the immediate object is not to ridicule any alleged incoherence of Euripides himself. Aesch. is concerned with the peculiarities of the music, which he considers to be wretchedly irregular and undignified (*χαρακτηρίζει τὰ Εὐριπίδου μέλη ὡς ἐκλελυμένα* schol.). We do not possess any precise understanding of the principles involved, but it is clear that the arrangements of the *χρόνοι* (the manner in which the short and long syllables were arranged) and the introduction of 'shakes' (1314) were regarded as unworthy departures from the orthodox manner of tragedy. They were better suited to *σκόλια*, *θρήνοι* and the like (1301 sqq.). The audience would, of course, recognise the tunes. The lines are necessarily almost verbatim quotations (except for such a word as *στωμίλλετε* 1310), but their sources are only partially known to us. 1317 sq. are from *Elect.* 435 sq.; 1322 from the *Hypsipyle*, but for the remainder we can find only slight suggestions of resemblance. Thus in *I. T.* 1089 occurs a reference to the halcyon, but there all likeness to v. 1309 ends.

1309. ἀλκυόνες κ.τ.λ. : cf. Eur. *I. T.* 1089 *δρνις ἂ παρὰ πετρίνας | πόντου δειράδας, ἀλκυών, | ἔλεγον οἰκτρὸν αἰδεῖς*. There *παρὰ* (with accus.) shows the bird flying, here (with dat.) sitting or standing.

1310. στωμίλλετε : a prose word humorously substituted for one more poetical, but also hinting at the frequent (alleged) trivialities of Euripides.

1311. νοτίους πτερῶν βάνσι, 'with showers of spray from your plumage.' The combination of *νότιος* or *ὕγρος* with *βάνις* and the like is used to limit the noun, which alone would not be definite in meaning.

1314. εἰεἰεἰλίσσετε. The shake or prolongation (*ἐπέκτασις*) is a feature of the Euripidean music, whereas in the older style of Aesch. one syllable meant one note. In *El.* 436 the second hand of L gives *εἰεἰλίσσόμενος* for the common reading *εἰλίσσόμενος*. The musical fragments discovered at Delphi mark repetitions of certain notes, although they do not indicate them more than twice.

φάλαγγες, 'long-legged spiders,' are substitutes for e.g. *γυναικες*, as is shown by the following words concerning the loom and the singing shuttle. In such an original *ὑπὸ ῥόφῳ* would mean 'indoors,' but Aristoph. converts it into 'under the ceiling.'

1315. ἰστόπωνα, 'wrought upon the loom.' The variant *ἰστότονα* would be 'stretched upon . . .' *πηνίσματα* : see *ἐκπηνιέται* 578 n.

1316. *κερκίδος ἀοιδοῦ μελέτας*, lit. 'the exercises (=studied productions) of the musical shuttle,' in appros. to *πηνίσματα*. For the humming of the *κερκίς* cf. Verg. *Aen.* 7. 14 *arguto percurrens pectine telas*, *G.* 1. 293.

1317 sq. *ἦν ὁ φιλανλός . . κυανεμβόλοις*: verbatim from *EL.* 435. The fondness of the dolphin for music was proverbial (cf. the story of Arion). He would be attracted by the flute of the *τριηραύλης* (sup. 205); cf. Plin. *H. N.* 9. 8 *Delphinus mulcetur symphonicae cantu et praecipue hydraulici sono*.

ἐπαλλε: occasionally intrans. (=ἐπάλλετο); cf. *Lys.* 1304.

πρώραις: not local, but dat. commodi. They dance 'to the prows,' as if in their honour; cf. *χορεύειν, ὀρχεῖσθαι, χορὸν ἰστάναι τινί* and 445 n.

κυανεμβόλοις; cf. *Eq.* 554 *κυανέμβολοι . . τριήρεις* and the Homeric *κυανόπρωρος*. Aeschylus (*Pers.* 562, *Suppl.* 751) has *κυανώπιδες*. The word is restricted to ships of war, and may have been derived from a facing of blue steel.

1319. *μαντεία καὶ σταδίους*: a new quotation without reference to the preceding clause. Doubtless we might make the words depend on *ἐπαλλε* as a contained accus., 'it leaped in (=so as to give) omens and (so as to perform) races.' But the preceding lines are quoted directly, and there is nothing in the context to correspond to this. Aesch. is simply singing an odd bar or two, well known to the audience, to illustrate the musical and metrical point. The same may be said of the next two lines.

1322. *περίβαλλ' κ.τ.λ.*: from the *Hypsipyle*. On quoting this the actor seeks to embrace the 'Muse of Euripides.'

1323. *ὄρῃς τὸν πόδα τοῦτον*; This may be a quotation from the *Telephus* or the *Philoctetes*, where a maimed leg was in question. There is, of course, a reference to the peculiar metrical feet of Euripides, and, in illustrating, the actor would display first the one foot of the 'Muse' and then the other (1324). The two feet would be a comically shapeless and ill-matched pair.

1329. *τὰ μῆλη*: in the restricted sense of the choral as opposed to the monodic melic. In 1364 the monodies are included.

1330. *μονωδιῶν*: see 849 n. The monody which follows is one of the 'Cretan' kind, as is shown by *Κρήτες* (1356) and *Δίκτυννα* (1359). We must suppose that Aesch. sings and dances this in caricature of some Euripidean *ὑπόρχημα* familiar

to the audience, and that his purpose is to ridicule the whole style of composition and performance, from a musical, literary and scenic point of view. Hence the characteristic repetitions of words and the lapses into utterly prosaic diction and trivial matter. The whole is an excellent burlesque, containing enough reminiscences of the original Euripides to impart verisimilitude, while affording opportunities for the gentle 'art of sinking in poetry'

1331. *κελαιοφαῆς ὄρφνα*: an oxymoron, 'gloom whose light is (but) blackness.'

1334. *ψυχὰν ἄψυχον*: cf. *Hec.* 610 *νύμφην τ' ἀνυμφον παρθένον τ' ἀπάρθενον*. Such expressions are no special mark of Euripides; they belong to tragic language in general, and are sufficiently frequent in Aesch. himself (e.g. *Pers.* 682 *νᾶες ἀναες*, *Cho.* 42 *χάριν ἀχαριν*).

1336. *μελανονεκνέιμονα*, 'clad in the black garb of the dead, i.e. a ghost-bogey. The denizens of the underworld appear in black; cf. (of the Furies) Aesch. *Eum.* 372 *ἡμετέrais ἐφόδοis μελανείμοσι*, and (of ordinary ghosts) Lucian *Philops.* 32 *καί τινες τῶν νεανίσκων, ἐρεσχηλεῖν βουλόμενοι αὐτὸν* (sc. Democritus) *καὶ δειματοῦν, στειδάμενοι νεκρικῶς ἐσθῆτι μελαίνῃ κ.τ.λ.*

φόνια φόνια: such excited repetitions are frequent in Euripides. See specially *Hec.* 688 sqq., and *Or.* 1426 *Φρυγίους ἔτυχον Φρυγίοισι νόμοis | παρὰ βόστρυχον αἶραν αἶραν | Ἑλένας Ἑλένας εὐπάγῃ κύκλῳ | . . ᾄσσω*, *Hel.* 648, etc.

1337. *μεγάλους δνυχας*: as becomes a bogey.

1338. *ἀλλά μοι ἀμφίπολοι κ.τ.λ.*: from the *Temenidae* (schol.).

1339 sqq. *ἐκ ποταμῶν . . ἀποκλύσω*. After an evil dream it was customary to perform a purificatory ceremony with either running water or water from the sea; cf. Aesch. *Pers.* 203 *καὶ ταῦτα μὲν δὴ νυκτὸς εἰσιδεῖν λέγω | ἐπεὶ δ' ἀνέστην καὶ χεροῖν καλινρόου | ἔψαυσα πηγῆς κ.τ.λ.*, Apoll. Rhod. 4. 660, *Pers.* 2. 16 *noctem flumine purgant*. Technically this was called *ἀποδιοπομπεῖσθαι*.

ῥῥω: the epic quantity, suited to the hexameter; cf. Hom. *Od.* 8. 426.

ἀποκλύσω: of washing away from one's self the middle would be more usual (cf. *ἀπονίζομαι*, *ἀποκαθαίρεσθαι*, *ἀποπέμπομαι*, etc.). Nevertheless there is nothing to prevent a Greek writer from treating the action objectively, simply as it affects the thing removed.

1341. **πόντιε δαίμων**: Poseidon. Whatever may have been the motive of the invocation in the original, it is here brought into sharp and sudden contrast with the prosaic **τοῦτ' ἐκείνο**. 'O God of the Sea!—so that's it!' (i.e. 'I see what the dream meant; it is that my neighbour Glyce has stolen my rooster').

1342. **τάδε τέρα**, 'these portents (and their meaning).' The usual plur. is **τέρατα**, but the present form answers to **γέρα, κρέα**, etc. It is supported also by a declension (found in Herodotus) of **τέρας τέρεος** alternative to **τέρας τέρατος** (Kühner-Blass i. pp. 431 sq.). It is also just the form which a comedian would burlesque. [The reading **τάδ' ἕτερα** ruins all the sense.]

1344. **νύμφαι ὄρεσσίγονοι**. After invoking the Oreads there is a drop to another nymph in the shape of Mania ('Betty') the maid. **Μανία** (fem. of **Μανῆς**, cf. 965 n.) was a Phrygian name frequent with slave-girls; cf. Ath. 578 B.

1348. **εἰειμειλίσσουσα**: 1314 n.

1350. **κνεφαῖος**: in the dark before dawn; cf. Verg. *G.* 3. 402 *sub lucem exportans calathis adit oppida pastor*. The adj. expressing the time of the action is a common idiom even in current language; cf. *Vesp.* 124 **ὁ δ' ἀνεφάνη κνεφαῖος ἐπὶ τῇ κιγκλίδι**, *ibid.* 774 **μεσημβρινός**, Xen. *An.* 4. 1. 10 **κατέβαινον ἤδη σκοταῖοι**. So in Latin verse Verg. *G.* 3. 538 *nocturnus obambulat*.

1353. **ἀκμαῖς**, 'swiftest (or strongest) effort'; (lit. with wings at their tip-top). So **ποδῶν, χειρῶν ἀκμή** or **ἀκμαί**.

1356. **ὦ Κρήτες**: from the play of that name (schol.). With **τὰ τόξα** following it is here converted into a poetical way of calling for the police (605 n.).

1358. **τὴν οἰκίαν**: an unpoetical word, deliberately substituted for something in higher style.

1359. **Δίκτυννα**: the Cretan Artemis as huntress (cf. **δίκτυον**).

1360. **τὰς κυνίσκας**: the prosaic dimin. is a burlesque. The female hound was considered the more keen-scented.

1362. **ὀξυτάτας**, 'at their brightest,' 'with keenest light' (as required for the search).

1363. **φωράσω**: the regular word for searching for stolen goods. Cf. *Nub.* 499 **ἀλλ' οὐχὶ φωράσων ἔγωγ' εἰσέρχομαι**, Plat. *Legg.* 954 A.

1367. **τὸ γὰρ βάρος νῶ κ.τ.λ.**, 'for the weight of our phrases will test us.' The specific gravity of a **ῥῆμα** depends on the weight and dignity of the matter pressed into it.

1368 sq. **εἴπερ γε δεῖ . . τέχνην**. It is easiest to place a

comma at **με**, to supply **ποιῆσαι**, and to treat the next line as exegetic of **τοῦτο** (**ποιῆσαι**). Cf. Plat. *Gorg.* 491 D ἢ τοῦτο μὲν οὐδὲν δεῖ, αὐτὸν ἑαυτοῦ ἀρχειν; Dem. *de Cor.* 139 δυοῖν αὐτὸν ἀνάγκη θάτερον, ἢ μηδὲν ἐγκαλεῖν κ.τ.λ., Soph. *Phil.* 310 ἐκεῖνο δ' οὐδεὶς, ἥνικ' ἂν μνησθῶ, θέλει, | σῶσαι μ' ἐς οἴκου. [It is, however, quite possible to construe **εἰ δεῖ με τοῦτο τυροπωλῆσαι τέχνην** 'if I am to do this cheese-selling of poetry,' **τοῦτο** being adverbial (contained) accus., as in **τοῦτό σε λυπῶ, πείθω, ποιῶ**, etc. (cf. 13-15 n.).] **τυροπωλῆσαι** is treated as a trans. verb, 'treat after the manner of cheese-selling' = **τυροπωλικῶς διαθεῖναι**. Cf. *Pac.* 747 ἐδενδροτόμησε τὸ νῶτον, and sup. 798 μειαγωγῆσουσι τὴν τραγωδίαν.

Since v. 1369 is mock-tragic, this might account for the absence of the article with **τέχνην**, but that absence is more naturally to be explained by the sense 'to weigh out art' (i.e. quantities of it).

1370. ἐπίπνοιοι, 'strenuous.' They do not give up a difficulty.

[**1373.** After this verse editors commonly mark a lacuna, on the assumption that 1370-1377 should answer to 1482-1490. But there is no indication of hiatus in the sense here, and the supposed antistrophic correspondence is by no means certain.]

1374. μὰ τόν. For the omission of the name of a deity cf. Plat. *Gorg.* 466 E φημι μὲν οὖν ἐγωγε. ΣΩ. μὰ τόν, οὐ σύ γε. So μὰ τήν (Plut. *Cleom.* 4). Considering the freedom with which the names of the deities were used it is hardly likely that this suppression came of reverence. It more probably originated in indecision or indifference as to which god should be sworn by. It may also be suspected that a name was sometimes deliberately withheld, when an oath was not taken seriously. The consequences of even accidental **ἐπιπορκία** were thus avoided. The schol. here explains that the ellipse is **εὐλαβείας χάριν**, and, whatever he may have intended to convey, the expression is more true than if he had said **εὐσεβείας χάριν**.

1375. τῶν ἐπιτυχόντων: after **οὐδὲ** this is a humorous **παρὰ προσδοκίαν**; 'not even if I had been told it by a—man in the street,' lit. 'man I met with' (cf. **ὁ τυχών, ὁ ἐπιών**). We should have expected e.g. **τῶν σαφῶς εἰδόντων, αὐτοπτῶν, παρεστηκότων** or the like, but Aristoph. satirises our common credulity, which so readily takes the word of the first gossip.

1379. λαβομένω: sc. **αὐτοῖν**. Each is to hold his scale while he speaks into it.

1380. κοκκύσω, 'crow.' **κοκκύζειν** is used not only of the cuckoo but also of the cock. Cf. *Eccl.* 31, Cratin. *Com. Frag.*

ii. 186 κοκκύζειν τὸν ἀλεκτρυόν' οὐκ ἀνέχονται, *Anecd. Bekk.* 21. 24 ᾄδειν ἀλεκτρυόνας Ἀττικῶς· τὸ δὲ κοκκύζειν κωμικοὶ λέγουσιν (i.e. they use that word also). [The 'cuckoo-clock' originally represented Chanticleer.]

1382 sq. εἴθ' ὄφελ' κ.τ.λ. To the first line of the *Medea* Aesch. responds from his *Philoctetes*.

1384. καὶ πολὺ γε, 'very much more . . .' καὶ (*etiam*) goes closely with the adverb.

1388. ἐπτερωμένον : referring to διαπτάσθαι.

1391. οὐκ ἔστι Πειθοῦς κ.τ.λ. : from his *Antigone*. 'Persuasion has no temple except reasoning words.' The next line ran καὶ βωμὸς αὐτῆς ἔστ' ἐν ἀνθρώπου φύσει.

1392. μόνος θεῶν γὰρ κ.τ.λ. : from the *Niobe* (*fr.* 161 N). The passage continued with οὐδ' ἂν τι θύων οὐδ' ἐπισπένδων ἄνοις, | οὐδ' ἔστι βωμὸς οὐδὲ παιωνίζεται, | μόνου δὲ Πειθῶ δαιμόνων ἀποστατεῖ. In this instance the matter of the reply is suggested by his rival's quotation.

1393. μέθεσθε· μέθεσθε : see *crit. n.* The abrupt rhythm (if correct here) is justified by the conversational repetition. Cf. *Thesm.* 1184 κάτησο κάτησο.

καὶ τὸ τοῦδέ γ' αἶ ῥέπει, 'and (lo and behold!) once more his scale descends.' καὶ must (with γε) be used in a tone of sarcastic impatience '(well, you have let go), and, of course . . .' It obviously does not emphasise τὸ τοῦδε, and its position prevents us from joining it to αἶ ('once more').

1395. ἔπος ἀριστ' εἰρημένον, 'an excellently expressed verse.' Cf. 1161.

1400. βέβληκ' Ἀχιλλεύς κ.τ.λ., 'Achilles has thrown two aces and a four.' This is from the *Telephus*, in which the Greek chiefs are playing dice. It is true that metaphorical allusions to dice are not rare in serious poetry (e.g. Aesch. *Ag.* 32 τρίς ἐξ βαλοῦσης τῆσδε μοι φρυκτωρίας, *Cho.* 967), but the introduction of an actual scene in which the characters are dicing, and also of a line so hopelessly prosaic and trivial, was left for Euripides to venture. Three dice were used, and the highest throw was τρίς ἐξ. Besides its commoner sense κύβος (properly the 'pip' on the dice) has the special meaning of μονάς ('ace'). The throw is, therefore, a poor one and the 'weight' of the line would be small. Dionysus is doubly sarcastic.

1401. αὕτη 'στὶ λοιπῇ σφῶν στάσις : not αὕτη ἡ στάσις nor ἡ λοιπῇ. Lit. 'this (only) is left for you as a weighing.'

Greek often dispenses with the word for 'only,' an emphasis being assumed upon the word to which it would belong. See the editor's note on Plat. *Rep.* 333 E *ei pròs tà áχρηστα* (sc. *μόνον*) *χρήσιμον δν τυγχάνει*.

1402. *σιδηροβριθές κ.τ.λ.* : from the *Meleager*. The adj. suggests *βάρος* enough, but the line is easily beaten.

1403. *ἐφ' ἄρματος κ.τ.λ.* : from the *Glaucus Potnieus*. The schol. on Eur. *Phoen.* 1194 quotes the next line as *ἵπποι δ' ἐφ' ἵπποις ἦσαν ἐμπεφυρμένοι*. This may account for the dat. *νεκρῶ*, which can anticipate *ἐπὶ* . . Cf. Pind. *I.* 1. 29 *ρεῖθροισὶ τε Δίρκας ἔφανε καὶ παρ' Εὐρώτῃ*, Soph. *Ant.* 366 *ποτὲ μὲν κακόν, ἄλλοτ' ἐπ' ἐσθλὸν ἔρπει*, and, in comedy, *Eg.* 610 *μήτε γῇ μήτ' ἐν θαλάττῃ*, *Av.* 740 *νάπαισί τε καὶ κορυφαῖς ἐν ὀρέαις*. [Otherwise it is easy to read *κάν νεκρῶ*, nor is it improbable that the sentence should here be complete.]

1406. *οὐς οὐκ ἂν ἄραιντ' κ.τ.λ.* There is probably only an accidental similarity between this and Eur. *Or.* 2 *συμφορὰ θεήλατος, | ἧς οὐκ ἂν ἄραιοι ἄχθος ἀνθρώπου φύσις*. The Egyptians were proverbially *ἀχθοφόροι* (schol. here and at *Av.* 1133 *Αἰγύπτιος πλινθοφόρος*).

1407. *καὶ μηκέτ'* : sc. *βασάνιζε τὴν πόλιν ἡμῶν*, or *ἔστω ἡ στάσις*. The force of *καὶ* is 'yes (i.e. no doubt he is outweighed as you say), and (we may go further)' . .

1408 sq. *αὐτός, τὰ παιδί' . . καθήσθω* : for both construction and thought cf. 587 ; for Cephisophon as collaborateur see 944 ; for *τὰ βιβλία* 943.

1410. It is not very clear why some editors assume a lacuna after this line. Dionysus has already said (1401) that the weighing would stop with the next quotations. After Eur. is again beaten, Aesch. boasts that he would be prepared to meet any odds. But, since his test is but a 'sporting offer' which manifestly cannot be adopted, Di. ignores it and proceeds.

1413. *τὸν μὲν γὰρ ἡγοῦμαι κ.τ.λ.* Dionysus still represents the popular opinion, but beginning to doubt itself. He cannot but realise now that Aeschylus (*τὸν μὲν*) as poet is *σοφός* (*doctus*, cf. 1154 n.), but he also knows that he finds pleasure rather in Euripides (*τῷ δ'*). [Others reverse the application of the demonstratives, but this misses the above point and itself contains none.]

1414. *οὐδὲν ἄρα πράξεις* : i.e. *ἀπρακτος ἔσει*, 'your journey will have been in vain.' Pluto means that only a distinct choice will entitle one of the poets to depart. Hence the following question of Dionysus.

1416. ἔν' ἔλθης μὴ μάτην : not=ἔνα μὴ ἔλθης μάτην. See 639 n.

1417. εὐδαιμονίης : a form of thanks when accepting. Cf. Eur. *El.* 231 εὐδαιμονίης, μισθὸν ἡδίστων λόγων. 'Blessings upon you!'

1419. ἔν' ἡ πόλις σωθεῖσα κ.τ.λ., i.e. 'So that the country, being saved (by the poet's wisdom), may (continue to) hold the proper choric festivals (which belong to me, and which I naturally desire to see maintained).' The function of the poet as teacher of wisdom (1009 sq.) is here put at its highest. In the theatre he can influence the largest Athenian gathering (678) under privilege (686 sq.) more effectively than any ῥήτωρ in the assembly. Dionysus therefore proceeds to test their σοφία in the way of political παραιτήσεις. [There is no special allusion to the next Great Dionysia which are to follow in a few weeks. The tragic poet could not 'save the country' in that interval. The reference is general.] The feeling of danger at Athens is clear from this and other places. See *Introd.* p. xxiii.

1421. μέλλη, 'is likely to' (when he gets back to earth).

ἄξεν μοὶ δοκῶ, 'I am minded to take' (=δοκεῖ μοὶ ἀγαγεῖν); lit. 'I seem (to myself) that I will take.' [From this use of the future there came a (rarer) use of the present infin. in a less decided sense: e.g. *Vesp.* 177 τὸν θνόν ἐξάγειν δοκῶ (which editors should not change to ἐξάξειν), Aesch. *Ag.* 16 ὅταν δ' αἰεῖδεν ἡ μινύρεσθαι δοκῶ. 'I seem to myself to be doing this or that' is surely a tolerable idiom of the anticipatory or panoramic present used for the future (Kühner-Gerth i. p. 138).]

1422. περὶ Ἀλκιβιάδου. See *Introd.* p. xxiv. Alcibiades was at this time in the Thracian Chersonese. It can hardly be doubted that this discussion is a 'feeler.' The audience would signify its approval or disapproval of the sentiments expressed, and the supporters of Alcibiades would derive hints for their course of action.

1423. δυστοκεῖ, 'is in slow travail,' i.e. in bringing to birth a definite γνώμη on the subject.

1424. τίνα; The general rule is that when an interrog. pronoun, or pronominal adj. or adverb, is repeated by the person questioned, he puts it in the indirect form; i.e. we should expect ἤντινα; (=ἐρωτᾷς ἤντινα γνώμην ἔχει;). But a general habit does not preclude other uses. Blaydes quotes *Av.* 1234, *Eccl.* 761, *Pac.* 847, etc. in illustration of the direct form. [Doubtless we might here save the rule—if it were worth

while—by giving this *τίνα* also to Euripides ; but the question is then too eager and the answer less vivacious.]

1425. *ποθεῖ μὲν κ.τ.λ.* : parodied from the *Φρουροί* of Ion of Chios *σιγᾷ μὲν, ἐχθαίρει δέ, βούλεται γε μὴν* (schol.).

1427. *μισῶ πόλιν κ.τ.λ.* : apparently quoted (with more or less modification) from one of his own plays, since *πάτραν* is tragic, as in 1163. This may account for the variant *πέφυκε* for *φανείται*. The rather difficult future is not likely to have been wrongly substituted here for an easy perfect. Probably, therefore, in the original context the word was *πέφυκε* (or *πέφηνε*), but here Eur. is making no explicit statement as to what is or has been the case with Alcibiades. He only hates a man 'if he shall (*δοτις*=*εἰ τις*) prove to be' of this character, at the same time broadly hinting that he probably will so prove.

1429. *καὶ πόρμιον αὐτῷ* : made to agree with *πόλιν*, as if the relative clause had taken the shape of *φανούμενον βραδύν κ.τ.λ.* [Changes from a relat. clause to an equivalent of another form (or vice versa) are not very common. Yet cf. Simonid. 5. 7 *πράξας γὰρ εὖ πᾶς ἀνὴρ ἀγαθός, | κακὸς δ', εἰ κακῶς*, Xen. *Hell.* 1. 4. 4 *ταῦτ' οὖν ἀκούοντες . . καὶ ἐπειδὴ Κῦρον εἶδον*, Aesch. *Cho.* 569 sq. n.]

ἀμήχανον probably combines the active and passive meanings (1) 'resourceless' for his country, (2) a 'hopeless' person for it to deal with. For the former (which is rarer) cf. Eur. *Med.* 408 *γυναῖκες ἐς μὲν ἔσθλ' ἀμηχανώταται, | κακῶν δὲ πάντων τέκτονες σοφώταται*.

1431 sq. *οὐ χρὴ λέοντος κ.τ.λ.* It is out of the question that both these lines should stand together. Either we have a combination of the two editions of the *Frogs*, or (more likely) 1431 was the original line, which Aeschylus somewhere wrote, but which he is here quoting in an altered shape in 1432. Some early reader probably noted the original words in the margin or between the verses. In favour of this view it should be observed (1) that the line with *μάλιστα μὲν* has the less tragic appearance, (2) that Plutarch (*Alc.* 16), quoting from Aristophanes, gives that line but not the other. [Some mss., it is true, omit 1432, but their authority is not so ancient as that of Plutarch.] The notion of nurturing a dangerous lion's whelp was apparently used by Aesch. in other places besides the well-known *Ag.* 718 sqq.

1432. *ἐτραφῆ τις* : sc. *λέων*. [The mss. of Plutarch have *ἐκτρέφῃ*, but the likelihood of ms. corruption was from *ἐτραφῆ*, not to it.] It would have been better not to have permitted

such a dominating and wayward character as Alc. to be developed in Athens, but, since it has been done, it is best to 'put up with his ways.'

1433. τὸν σωτήρα: the form of the oath is deliberate, since the whole question is of σωτηρία. Cf. 1166, 1169.

1434. ὁ μὲν σοφῶς . . . σοφῶς: so the MSS., but commentators have naturally been at a loss to decide which has spoken σοφῶς, or rather which has not. Each has been allusive, but the opinion of each is clear. Not only is the perplexity removed, but a capital point is made by reading (with Meineke) σοφῶς for σοφῶς: 'the one has spoken wisely, and the other . . . wisely.' Dionysus hesitates and seems to be thinking over a word, and then confesses (probably after glancing round the theatre) that there is nothing to choose. Aristophanes in fact leaves the matter of Alcibiades to the audience. [The appearance of σοφῶς is not difficult to explain. Some early reader or copyist would expect a contrast between ὁ μὲν . . . and ὁ δὲ . . ., but finding none, and missing the point, would 'emend' with σοφῶς.]

1437 (1442). ἐγὼ μὲν οἶδα κ.τ.λ. In the distribution here offered of this much confused passage it has been assumed that eight lines of the first edition of the play were removed in favour of eight new lines. In some old copy or copies the text of one edition was accommodated in the margin of the other, where it could best find room, part being written high on the page and part lower down. Hence the first five lines of edition *a* precede the eight lines of edition *b* (which are written correctly together), while the last three lines follow them. We have, of course, no means of deciding with certainty which of the two editions was the earlier, but, since the troubles of Athens must have been rapidly increasing, it is perhaps to be guessed that the earlier edition would contain the lighter passage. Lines 1437-1441 were declared spurious by the ancient critics Aristarchus (200 B.C.) and Apollonius (A.D. 10).

καὶ θέλω: since it is a tragedian speaking *more suo* it is unnecessary to suggest καθέλω.

1438 (=1437) sqq. The apparent fooling of the following lines is to be explained (1) as burlesquing some of the far-fetched devices for victory suggested in desperation (cf. *Ach.* 915), (2) as parody of certain passages of the *Palamedes* of Euripides (see 1443=1451). That play is the subject of burlesque also in *Thesm.* 770 sqq., where οἶδ' ἐγὼ καὶ δὴ πρόρον | ἐκ τοῦ Παλαμήδους has a suggestive resemblance to the present place. Ibid. 847 it is said of Euripides οὐκ ἔσθ' ὅπως | οὐ τὸν

Παλαμήδην ψυχρὸν δυν' αἰσχύνεται. In *fr.* 578 (from the *Palamedes*) occur the words ποντίας ὑπὲρ πλακός. Much of the humour is necessarily lost in the absence of the parodied original. At the same time Aristoph. makes an attack upon peculiarities of Cleocritus, Cinesias and Cephisophon.

1438 (=1437). εἰ τις πτερῶσας κ.τ.λ. A nom. pendens is anything but rare (cf. Aesch. *Eum.* 95, 100, 480, *Suppl.* 455, Eur. *I. T.* 947, *Hec.* 970, Hom. *Il.* 5. 135, etc.). An instance (and there are many) as striking as the present is Eur. *fr.* 411 πρὸς ἀνδρ' εἰπὼν ἕνα, | πύθοντ' ἀν' ἀστοὶ πάντες. [Except for so many parallels it might be tempting to suggest εἰ τις πτερῶσας . . . | ἀέριον ἀραι, 'were to lift him into the air.' The form ἀραι for ἀρειε is quite admissible in a mock-tragic passage which includes πλάκα, and the resemblance of ἀέριον and αἰριοιεν, and of ἀραι and αὔραι, is very close.]

Κλεόκριτον Κινησίᾳ. Cleocritus (cf. *Av.* 878 στρουθέ, μήτερ Κλεοκρίτου) was a large and ungainly person with some fancied resemblance to an ostrich (τὴν ὄψιν στρουθῶδης schol. l.c.). To enable such a bird to fly he must be provided with wings in the shape of Cinesias (see 153 n.), who was very tall and thin. In the *Gerytades* of Aristoph. (Ath. 551 c) the latter is reckoned among the unsubstantial ἀδοφοῦται. The jest went that he was obliged to wear a board at his waist to prevent him from doubling up with his length and slenderness.

1440 (=1439). νοῦν δ' ἔχει τίνα; 'But what is the idea (or purpose) of it?'

1441 (=1440). ναυμαχοῖεν . . ὀξέδας: the jest turns upon a vulgar application of these terms underlying their literal meaning.

1443 (=1451). εὖ γ', ὦ Παλάμηδες: evidently quoted from that play; 'an excellent device!' φύσις='genius.' [In the ordinary position of this line it is entirely pointless.] The inventive genius of Palamedes (of whom Odysseus was jealous, and whose death he compassed) was proverbial. Cf. Eupol. (*Com. Frag.* ii. 547) Παλαμηδικὸν γε τοῖξεύρημα καὶ σοφόν.

1444 (=1452). Κηφισοφῶν: as collaborateur. See 944 n., as also for his connexion with the vinegar-cruet.

[1446 (=1443) sqq. Alternative passage from the other edition.]

1446 (=1443). ὅταν: i.e. σωτηρία ἔσται, ὅταν . . Cf. 1463.

τὰ νῦν ἀπιστα κ.τ.λ., 'when we regard as trustworthy that in which we now put no trust, and regard as untrust-

worthy that in which we do put trust.' It is little wonder that Di. finds this perplexing. *ἀπιστα* commonly means 'untrustworthy' or 'disloyal,' and τὰ δ' ὄντα πιστά, 'what is really loyal.' But Eur. means by the former 'what is now distrusted' and by the latter 'that in which we trust.' Doubtless also the combinations of sound τὰ νῦν ἀπισταπισθ and τὰ δ' ὄνταπισταπιστα, if not most carefully pronounced (cf. 304 n.), would lead to a fine 'derangement of epitaphs.' The former might become τὰ νῦν ἀπιστ' ἀπισθ' and the latter either τὰ δ' ὄντ' ἀπιστ' ἀπιστα or τὰ δ' ὄντα πιστά πιστά. It is most probable that Aristoph. intends to satirise advice capable of such indefiniteness. [In point of fact it is only the subsequent explanation which tells us how to read and interpret the words.]

1448 (=1445). ἀμαθέστερον, 'less learnedly.' The Greek comparative is very often used where we should expect ἥττον with the opposite adjective or adverb (e.g. σκαίότερος ἐκείνου = ἥττον δεξιός).

1451 (=1448). ὥσως σωθείμεν ἄν. The reading of R . . χρησαίμεσθα σωθείμεν ἄν is due to accidental omission through the similarity of -ως and σωθ-, and an attempt to remedy the consequent defect of metre. Not only is the sense too positive, but the form σωθείμεν is un-Attic. (Rutherford, *New Phryg.* p. 454 sq.)

1455. χρήται . . χρηστοῖς : 735 n.

πόθεν ; 'of course not' (cf. the scornful ποῖος ;).

1457. οὐ δῆτ' ἐκείνη γ' : 788, 1144.

1459. ἢ μήτε χλαῖνα κ.τ.λ. : evidently a proverbial expression. We may perhaps render 'if neither soft cloak nor rough cloak agrees with it.' χλαῖνα and σισύρα are opposed also in *Vesp.* 739, 1132–1138. With the Greeks the terms for body clothes and bed-clothes are not always distinguished, and each of these words is applied in both meanings. Thus in *Av.* 122, *Nub.* 10 the σισύρα is a bed-blanket, a sense in which χλαῖνα is also frequent. We can hardly decide which application is intended here. Both χλαῖνα and σισύρα are thick and warm for winter, the difference being that the χλαῖνα was commonly made of wool and might be beautified, while the σισύρα was a rug made of skins (sheep or goat) with the hair inwards. Cf. χλαῖνα ἱμάτιον χειμερινόν (Hesych.), and ἡ σισύρα περίβλημα ἂν εἴη ἐκ διφθέρας (Poll. 7. 70). By the χλαῖνα Aesch. means the more refined public men ; the σισύρα is the rougher sort.

1460. εἴπερ ἀναδύσει πάλιν, 'if you are to get above ground again' = εἴπερ μέλλεις ἀναδύσεσθαι (13 n.).

1461 sq. ἐκεῖ φράσαιμ' ἄν: the surface meaning is 'in the other world' (cf. 82). But we may perhaps guess that the actor makes a sign towards the Pnyx, and signifies that he prefers to give his political views in what the politicians call 'another place.' This would also suit ἀντίαι in the next line, since the theatre lay below the level of the place of assembly, in which the people were said καθῆσθαι ἄνω (Dem. 285). Good advice may find its way up to that hill. Meanwhile ἀνίημι, ἀναπέμπω are the regular words for sending up influences by the nether powers. With μὴ δῆτα supply τοῦτο ποιήσης or εἴπης.

1463 sqq. τὴν γῆν δταν κ.τ.λ. With δταν cf. 1446 (=1443). The utterance is intentionally rather cryptic. The meaning commonly found (after the schol.) is that the best policy is to leave the enemy to invade Attica, and meanwhile to attack his country with the fleet, making a special point of keeping up the navy as the true resource (πόρος) of the country, the present revenue (πόρος in a somewhat different sense) being in reality ἀπορία, a cause of helplessness, inasmuch as it simply creates an idle state-fed class. Pericles (Thuc. 1. 143) had urged ἦν ἐπὶ τὴν χώραν ἡμῶν περὶ ἡμῶν, ἡμεῖς ἐπὶ τὴν ἐκείνων πλευσόμεθα. But this is scarcely the attitude of Aristophanes, who belongs to the party of peace. It is probable that the words rather mean 'when we (stop the war and can) treat the enemy's country as ours and ours as theirs (i.e. so far as intercourse and trade are concerned), and when we treat our ships as our resource (i.e. spend our money upon them with a view to recuperation and a stronger future revenue), and regard the present (way of dealing with the) revenue as (the cause of) helplessness.'

To this Di. replies 'Capital! only the jurymen swallow it up all by themselves.' The sense of αὐτὰ is derived from the context (=τὰ χρήματα implied in the πόρος): cf. 1025. We might have expected the fut. καταπίεται, but the sense is 'but, no matter what revenue we have, the jury-courts always get it for themselves (and will continue to do so).' Dionysus is naturally interested in the θεωρικόν, and he hints that there would be more of this if less were paid to juries. Aristoph. himself would have been glad of any reduction in the payment of the assembly or courts, since its existence was all in favour of the power of the δῆμος. Cf. in general Eq. 1350 εἰ σοι δύο λεγοίτην ῥήτορε, | ὁ μὲν ποιεῖσθαι ναῦς μακράς, ὁ δ' ἕτερος αὖ | καταμισθοφορῆσαι τοῦθ', ὁ τὸν μισθὸν λέγων | τὸν τὰς τριήρεις παραδραμῶν ἂν ᾤχετο.

1468. αἰρήσομαι κ.τ.λ. The line (which is parenthetical and

is lingered over in order to prolong the suspense of Euripides) is tragic in metre and expression (in the use of ἡ ψυχὴ and of θέλει=βούλεται). With θέλει supply αἰρεῖσθαι.

1469. οὗς ὤμοσας. Though Di. came down intending to fetch Euripides, the statement that he has 'sworn' is but hyperbolic assertion of the eager poet, and meets with a crushing answer from his own *Hippolytus*. Cf. 101 n.

1472. ὦ μιαιώτατ' ἀνθρώπων: an abusive combination so frequent that Eur. uses it in forgetfulness of the divinity of Dionysus—not that (in Aristophanes' view) he would care much for divinity. Cf. *Av.* 1637 (Herakles to Poseidon) ὦ δαιμόνι' ἀνθρώπων Πόσειδον.

1475. τί δ' αἰσχρόν κ.τ.λ. Once more Eur. is hoist with his own petard. In the *Aeolus* he has the line τί δ' αἰσχρόν, ἢν μὴ τοῖσι χρωμένοις δοκῇ; It adds to the humour if the previous line is also an echo of the *Aeolus*. Plutarch relates that, when Antisthenes (others say Plato) heard in the theatre this questionable doctrine that it is 'only thinking makes it so,' he retorted αἰσχρόν τό γ' αἰσχρόν, κἂν δοκῇ κἂν μὴ δοκῇ. In humorously substituting τοῖς θεωμένοις the actor looks for the ἐπισήμασι which will show how the audience takes this verdict in favour of Aeschylus.

1477. τίς οἶδεν κ.τ.λ.: from the *Phrixus*. See 1082 n.

1478. τὸ πνεῖν δὲ δειπνεῖν. The jingle and alliteration point the sarcasm. He means that such talk is λῆρος. It gives no practical satisfaction. 'You might as well say that "breathing's breakfast and lying down is eider-down."'

1479. χωρεῖτε: i.e. you and Aeschylus. Cf. *Vesp.* 975 τὸ ἀντιβολῶ σ', οἰκτίρατ' αὐτόν, ὦ πάτερ, | καὶ μὴ διαφθείρητε.

1480. ἵνα ξενίσω. They are to be wished *bon voyage* with a 'send-off' dinner. But Aristoph. is also alluding to the banquet to which he assumes that he will be invited as successful with his play (297 n.).

1481. οὐ γὰρ ἀχθομαι τῷ πράγματι, lit. 'it is a business (or trouble) I don't object to'; a colloquial expression corresponding to the English 'I don't mind if I do.' So the schol. τῷ ἐστιᾶσαι (rather ἐστιᾶσθαι).

1482. ἀνὴρ: not ἀνὴρ (Aeschylus), but in general.

1484. πολλοῖσιν: by many signs and tokens.

1485. δοκήσας, 'having been considered.'

1491 sq. χάριεν, 'a proper thing.'

μη Σωκράτει κ.τ.λ. Euripides is regarded as one of the circle of Socrates and as possessing the same taste for sophistical discussion and scepticism. Aulus Gellius (15. 20) says of him *auditor fuit physici Anaxagorae et rhetoris Prodicī, in morali autem philosophia Socratis*, but the last statement cannot be true in the sense that he was a 'pupil' of Socrates, who was twelve years his junior. Also Soc. had no 'pupils,' but only fellow-seekers, and of these Eur. was one. For Aristophanes' conception of Socrates see the *Clouds* (423 B.C.).

παρακαθήμενον. The Socratic group regularly seated itself round him. Cf. Plat. *Theaet.* 169 B οὐ ῥάδιον, ὦ Σώκρατες, σοὶ παρακαθήμενον μὴ διδόναι λόγον.

1493 sq. ἀποβαλόντα μουσικὴν κ.τ.λ., 'rejecting cultured taste and neglecting the most important elements of the tragic art.' μουσική here includes both 'music' and 'literary judgment.' Aristoph. believes in the rightness of the old education (cf. 729 n.) and also of the old dramatic art as represented in the dignified simplicity of Aeschylus.

1496. σεμνοῖσιν: in the unfavourable sense of 'pretentious'; cf. 178.

1497. σκαριφησμοῖσι, lit. 'hen-scratchings.' Hesych. tells us that διασκαριφήσαι is properly used ἐπὶ ὀρνέων τῶν τοῖς δυνεῖ σκαλευόντων τὴν γῆν.

1498. ἀργόν. It would be very awkward to make this masc. with the subject of ποιῆσθαι. διατριβὴν ποιεῖσθαι is not here simply the ordinary resolved form of διατρίβειν, since διατριβὴν contains, besides the notion of wasting time, the sense of 'philosophic discourse,' which does not attach to the verb.

1500 sqq. The chorus is supposed to have filled in the interval occupied by the farewell banquet. Presumably Pluto comes on with Aeschylus, Dionysus and Xanthias, who are to make the return journey. [Hence it is Xanthias who has played Euripides.] The anapaestic measure implies a kind of procession (1525), with which the play ends.

1501. τὴν ἡμέτεραν. Athens is naturally to be considered the favourite city of the gods (ἱερωτάτης *Eq.* 582), including Pluto. The Athenians ἀγοῦσιν ἐορτὰς διπλασίους ἢ οἱ ἄλλοι ([Xen.] *Rep. Ath.* 3. 8). But, as the schol. points out, Attica is the special country of Kore (= Persephone, wife of Pluto).

1504. δὲς τοῦτ' κ.τ.λ. For the three ways of death see 121 n. They are here indicated by appropriate presents, which Pluto is sending to certain of Aristophanes' pet aversions.

They are nice little gifts which Di. brings home from abroad. We cannot tell which particular favour Cleophon (678) is to receive in **τουτὶ**, or Archenomus in **τόδε**. In regard to the second gift the reading is uncertain. If **τουτὶ** is right, it would naturally be the **κώνειον**, since it has to be divided. Bergk's **τουτουσὶ** cures the paroemiac verse (which comes in rather strangely) and, if we understand **τοὺς βρόχους**, the presentation of a number of halters would make an effective little picture on the stage.

1505. τοῖσι πορισταῖς: little is known of this board (**ἀρχή**). It appears to have been a kind of expert committee which suggested ways and means, probably in times of special emergency (*Dict. Ant.* in voc.).

1506. Μύρμηκι κ.τ.λ.: these are not the **πορισταί**, otherwise **δμοῦ** would not have been added. Nicomachus is apparently the subject of Lysias' *Orat.* xxx. Myrmex and Archenomus are unknown.

1511. στίξας: as if runaway slaves (**δραπέται**), who were usually so punished (*Av.* 750 **δραπέτης ἐστιγμένος**). It is thus hinted that at least some of them are not genuine citizens; cf. 678 sqq. n.

1513. μετ' Ἀδειμάντου κ.τ.λ.: Adeimantus commanded with Alcibiades against Andros (407 B.C.), was a general during the present year, and took part in the battle of Aegospotami, where he in all probability behaved as a traitor. The proper name of his father was Leucolophides (*Xen. Hell.* 1. 4. 21). The anapaestic metre would not, it is true, admit of **Λευκολοφίδου**, as it will not of **Σοφοκλέει** (1516), but, since it was not essential to introduce the father's name, we may assume that **λευκολόφου** is a humorous substitution. 'Adeimantus of the white crest' is Ad. the general, who makes a display of his **λόφος** (cf. 1016, with 925).

1516. Σοφοκλεῖ: see 76 n., 1513.

1517. ἤν ἄρ' . . ἀφίκωμαι, 'in case I ever come back.' In **ἀφικνεῖσθαι** the sense is often 'come home' (cf. **ἀποδιδόναι**, **ἀπολαμβάνειν**, etc.).

1523. μηδ' ἄκων, 'not even by accident'; cf. Aeschin. 2. 153 **ἀνθρωπος ὀνηρός, ὃς οὐδ' ἂν ἄκων ἀληθές οὐδὲν εἴποι**.

1524 sq. φαίνετε . . λαμπάδας: the mystae have their torches (313, 340), and are now to form a procession escorting the departing Aeschylus. To 'show a light' is good Greek; whence also (omitting the noun) **φαίνειν** = 'give a light'; cf. Theoc. 2. 11 **ἀλλά, Σέλανα, φαῖνε καλόν**.

1526. τοῖσιν τούτου τούτον : the repeated pronoun is emphatic, lit. 'honour him with the tunes of him (and no one else).' 'For Aeschylus the tunes of Aeschylus,' i.e. the old dactylic measures (1264 sqq., 1285 sqq.), such as the following hexameters. Even the actual words are probably a close adaptation of Aeschylean lines, possibly (as the schol. suggests) from the *Glaucus Potnieus*. The language is of epic quality (e.g. πάγχυ, ἐς φάος ὀρνυμένω).

1530. ἀγαθὰς ἐπινοίας : i.e. through the advice of Aeschylus (1419 sq.). There is a reminiscence of Aesch. *Eum.* 1013 εἴη δ' ἀγαθῶν | ἀγαθὴ διάνοια πολίταις. There is, indeed, here a general suggestion of the close of that play, with its προπομποί and their torches (ibid. 1006).

1532 sq. ἀργαλέων . . ξυνόδων : instead of the pleasant and profitable ξύνοδοι of peace. ἀργαλέος is used 'specially of the litigious temper' (Neil on *Eq.* 978).

Κλεοφῶν δὲ μαχέσθω κ.τ.λ. : i.e. we shall make peace; and, if Cleophon (with other opponents) wants to keep on fighting, let him go and do it in his own country (678 sqq.). According to Aeschines (2. 80) Cleophon went about after Arginusae threatening ἀποκόψειν μαχαίρα τὸν τράχηλον εἴ τις εἰρήνης μνησθήσεται.

τούτων : not 'of these spectators,' which would rather require τουτωνι (cf. 954), but 'of that set,' 'those fellows' contemptuously.

INDICES TO NOTES

I.—GREEK

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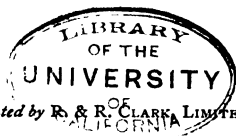
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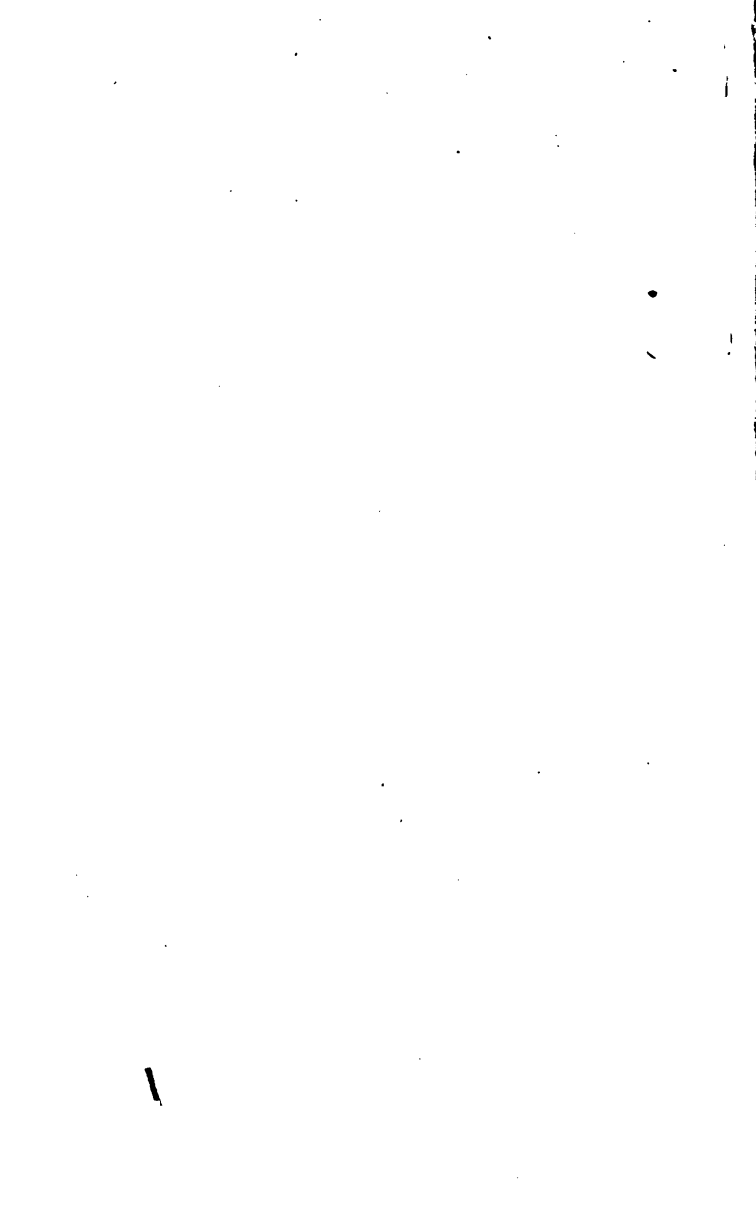
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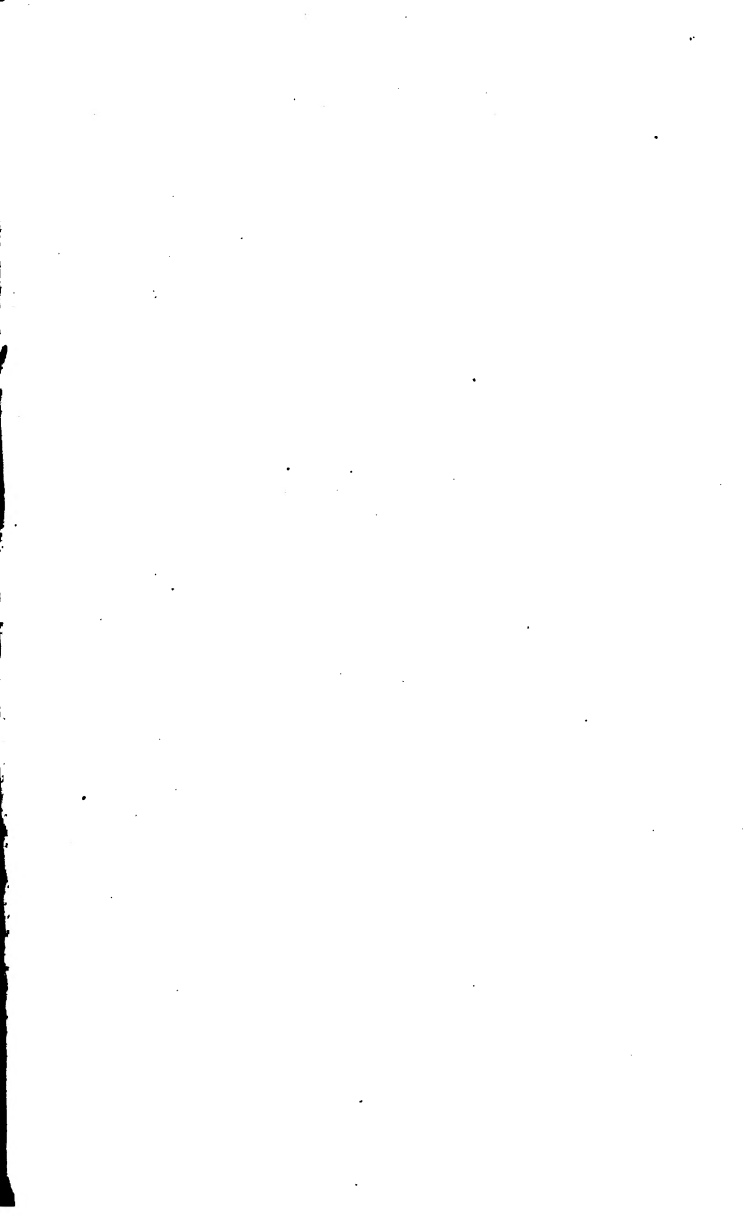
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